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"HISTORY OF BRITISH BIRDS," Vol. II., p. 47

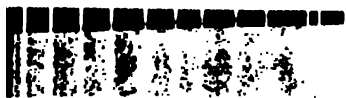
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NOTES
By F. G. STEPHENS ON
A COLLECTION OF
DRAWINGS AND WOODCUTS

BY
THOMAS BEWICK

EXHIBITED AT
THE FINE ART SOCIETY'S ROOMS,
1880

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1881



NOTE TO THE ILLUSTRATED EDITION.

THE opportunity which was afforded to The Fine Art Society of displaying the genius of Thomas Bewick in a branch of art—that of water-colour painting—which was little wot of, even by his most intimate admirers, is due to the Misses Bewick.

These ladies at once acceded to a request conveyed to them by Mr. J. W. Barnes, of Durham (to whom the inception of the Exhibition is principally due), and placed at the Society's disposal a store of their father's work, of which the portion now exhibited forms but a tithe.

They also lent—for the purposes of this edition of the Notes—a selection of Thomas Bewick's original wood-blocks, the printing from which was performed during the Exhibition.

Special thanks are due to Mr. J. W. Barnes, to Mr. E. and Mr. J. W. Ford, of Enfield, and to Mr. Whitehead, for the loan of drawings, of wood-blocks, and for much assistance.

The catalogue of the published works of Thomas and John Bewick has been compiled by Mr. D. C. Thomson.



MEMOIR.

THOMAS BEWICK was born in August, 1753, at Cherryburn, Northumberland, close to the Tyne, and in the vicinity of Newcastle.

Whilst at the village school of Mickley, and afterwards when under the tuition of the Rev. C. Gregson, at Ovingham, he showed a much greater talent for representing familiar objects on the margins of books than for studying Latin and arithmetic. At home, too, he covered the flag-stones, first of the floor, then of the fire-place, with his chalky designs, until a friend having supplied him with proper drawing materials, he began in earnest to delineate animals and scenery. When in church he often amused himself (whilst holding down his head and repeating the service by rote) by pricking figures on the soft book-board of the pew. All his thoughts were striving to reproduce whatever interested him, although up to this time he had not seen any pictures, nor drawn from copies: everything he drew having been direct from nature.

At fourteen he was apprenticed to Ralph Beilby, of Newcastle-on-Tyne, an engraver, whose time was principally occupied with seal-cutting, painting, enamelling, and silver engraving. Of this great event in the boy's life Bewick himself wrote—

“The first of October, 1767, was the day fixed upon for the binding. The eventful day arrived at last, and a most grievous one it was to me. I liked my master; I liked the business; but to part from the country, and to leave all its beauties behind me, with which I had been all my life charmed

in an extreme degree, and in a way I cannot describe, I can only say my heart was like to break; and, as we passed away, I inwardly bade farewell to the whinny wilds, to Mickley Bank, to the Stob-cross Hill, to the water-banks, the woods, and to particular trees, and even to the large hollow old elm which had lain, perhaps for centuries past, on the haugh near the ford we were about to pass."

At first Bewick was employed in blocking-out the wood round the lines in diagrams, and in etching sword blades for manufacturers. But very soon the diagrams were entrusted to him to execute from first to last, and in due time he obtained a share in more important work. This, however, was chiefly seal-cutting and silver engraving. Occasionally orders arrived for woodcuts, and as Beilby's own work of this kind was very defective he handed them to his apprentice. One of the first woodcuts which the young engraver did was *St. George and the Dragon* to illustrate the bar bill of a public-house in Newcastle, and, though rude in comparison with his later efforts, it attracted considerable attention; the result being that many other orders were received. Thomas Saint, a publisher in Newcastle, heard of this success, and gave commissions to Mr. Beilby for several blocks to be made for children's books which he published.

In 1770 Bewick finished the cuts for *Hutton's Mensuration*—the first work he illustrated with his own hands, Beilby his master having made two plates only for the work. It is said that finding considerable difficulty in rendering the fine lines of these cuts, he invented a graver with a groove at the point, which enabled him to produce them at a single operation. At this time he lodged in the house of a flax-dresser, where some curious characters resorted; they were mostly bird-catchers and bird-dealers, and Bewick narrated that he listened with lively interest to their stories. The flax-dresser had numerous canaries which he bred for sale. No doubt these associations had something to do with developing the naturalistic tastes of the artist which were so strongly brought out in future years.

In 1772 Bewick may be said to have fairly started as a wood-engraver. He was at work upon wood blocks for the *Story-Teller* and *Gay's Fables*. A set of five of the cuts for the latter, including the *Huntsman and Old Hound*, were submitted by Beilby to the Society of Arts, and obtained for Bewick in 1775 a prize of seven guineas.

On the 1st of October, 1774, Bewick was his own master. For a short time he continued to work where he had passed his apprenticeship, earning



HORSEMAN AND OLD HOUND.

"Selects" by

Lent by J. W.

a guinea a week ; but afterwards—although a Jew offered him two guineas a week to travel with jewellery—he went to his father's house at Cherryburn, and continued there for nearly two years executing woodcuts, principally for Angus, a publisher of Newcastle.

"This was a time of great enjoyment," wrote Bewick, "for the charms of the country were highly relished by me, and after so long an almost absence from it, gave even that relish a zest which I have not words to describe."

At this time Bewick visited on foot many parts of the North of England and Scotland, and returned from Leith to Newcastle on board a sailing vessel. In this latter fashion he, having remained in Newcastle only sufficiently long to earn enough to pay his way, came to London, the voyage occupying several weeks. But neither the metropolis nor its inhabitants pleased him. There appeared to be too many extremes of richness and poverty, of vice and meanness. He soon tired of the place, and returned to the North in June, 1777, having been little more than half a year in London.

Once again in Newcastle Bewick set to work in his old lodgings, and engraved on wood for London publishers, and varied his labours with an occasional copper-plate. An offer was made to him to enter into partnership with his old master, which he somewhat reluctantly accepted—for he did not like to be formally engaged with any one. Years afterwards he expressed a belief that it would have been better if he had gone on working alone.

The partnership with Beilby commenced in 1777, and Bewick's younger brother John, who was born in 1760, was taken as an apprentice by the firm. Upon the termination of his apprenticeship John migrated to London, where close confinement soon impaired his health. After several ineffectual attempts to restore it by visits to his birthplace, he left London ; but too late, for on the 5th of December, 1795, John Bewick died, in the 36th year of his age. Before he left London he finished many of the cuts in *Les Fabliaux*, and sketched the designs for Somerville's *Chase*, which his brother Thomas cut after his decease. John also engraved the cuts in the *Looking-Glass for the Mind*, of which many editions have since appeared, the *Robin Hood Poems*, and the *Blossoms of Morality*.

Between Bewick's return to Newcastle in 1777 and 1785, he never missed walking once a week to visit his parents at Cherryburn, which is fourteen miles from Newcastle. His impressions received at this time are

noteworthy, as being connected with the designs he was soon to delineate. They are set out at length in his Memoir at pages 110, 228, and 256. In 1785 Bewick's mother, eldest sister, and father all died, and these pleasant visits came to an end.

In 1784 *The Select Fables* were published by Saint, of Newcastle. An edition of the work had already been issued, but for this a new set of cuts was engraved by Thomas and John Bewick. In 1820 these blocks were retouched—but not improved—by Bewick's pupil, Charlton Nesbit, and published uniformly with the *Quadrupeds* and *Birds*.

During the next five years, when not engaged in preparing the *Quadrupeds*, Bewick worked at the copper-plates for Liddell and Consett's *Tour through Lapland*, as well as the *Whitley Large Ox* and the *Kyloe Ox*. A set of woodcuts was drawn for Walker of Goldsmith's *Deserted Village*,* and for *Elegant Selections*, which were published by Nicholson.† Bulmer, the noted publisher, likewise employed him to execute the cuts for Parnell's *Hermit* and his edition of the *Deserted Village*.‡ Many other cuts were produced for smaller books. Bewick records that on the same day on which his father died, namely the 15th November, 1785, he cut the first block for the *History of Quadrupeds*, being the figure of the Dromedary, which is on page 140 of the first edition. The publication of the work was a cause of much anxiety to Bewick and Beilby. Having decided that it should be published, they employed themselves industriously with the preparations, working in the evenings after ordinary work was done. Bewick drew many of the figures from memory, and corrected them by examination of the animals; while those quadrupeds which he could not see he copied from Smellie's abridgement of *Buffon*, and cut them on the wood. Beilby wrote the text. This part of the undertaking was merely superintended by Bewick, for, as he quaintly remarks, "I had little more to do than furnishing him, in many conversations and by written memoranda, with what I knew of animals, and blotting out in his manuscript what was not truth."

The first edition of the *History of Quadrupeds* was published in 1790, and followed by a second edition the next year. Several other editions have been published of this book; the later ones contain many interesting additions. The issue of this work firmly established Bewick's reputation as an engraver and as an artist, and he became widely known.

* *Poetical Works of Oliver Goldsmith*. Hereford, 1795.

† *The Literary Miscellany*. Poughnill, 1795—1799.

‡ *Poems by Goldsmith and Parnell*. London, 1795.

A few years previous to this time Bewick married Miss Isabella Elliot, who died on February 1st, 1826, aged seventy-two, and who bore him four children, Robert Elliott, Elizabeth, Jane, and Isabella.

One of the causes of the length of time spent in preparing the *Quadrupeds* was the execution of the large wood engraving of the *Chillingham Wild Bull*, for an account of which see page 26 of the "Notes."

The *Quadrupeds* having been very successful, Bewick turned his thoughts to the *History of British Birds*, and commenced making sketches for that famous book. These were mostly drawn from the living animal and freshly shot specimens, first in pencil or water-colour on paper, and then on the block after the usual method. Many, especially of the vignettes, were drawn directly on the block. In 1791 he visited Mr. Constable, of Wycliffe, and made drawings of many birds; but he found that they had been ignorantly stuffed, and his drawings gave him no satisfaction. A comparison of the original drawings of the Wycliffe birds and those drawn from nature will at once testify to the superiority of the latter. The *Birds* were wrought at odd times, when other orders had been fulfilled. Beilby compiled the text of the first volume. The second volume Bewick himself wrote, having it revised by a literary friend, because Beilby had sold his share of the publication to Bewick. Beilby and Bewick dissolved partnership in 1797, and the former withdrew from business, and in 1817 he died, aged seventy-three.

In 1794 Bewick contemplated emigrating to America, and in a letter to a now unknown correspondent implied that this intention was due to the political troubles. He left no note why he changed these plans; but it may be presumed that by the time the *Birds* was completed public affairs had quieted down. In 1797 the first volume of the *Birds* was published; the second appeared in 1804. This, Bewick's greatest achievement, was as successful as the *Quadrupeds* had been, and six editions appeared in his lifetime.

While Bewick was employed with the *Birds*, he engraved plates for bank-notes for the Northumberland, the Berwick, and the Carlisle banks. The *Sportsman's Friend* of 1801 contains two wood engravings and one etching on copper by him. His cuts for newspapers, shop cards, bar bills, coal certificates, and racing meetings, which were executed about this time, are curious and interesting.

From this date until his death Bewick produced many cuts, of which

THOMAS BEWICK.

SO much has been written about the life and art of Thomas Bewick, that it is almost impossible to add to the large body of criticism and biographical data which has been thus created and compiled. From Audubon, the great naturalist, to Mr. Ruskin—from Leslie, the painter, to Mr. Hugo, the collector of Bewick's works—there has arisen a chorus of praise, in which every speaker, according to his special faculty and attainments, testified to the powers of the draughtsman and designer, each by each severally, and, with the exception of the most distinguished of these critics, all with unqualified applause. Audubon said Bewick was "a son of nature," and that "in his peculiar path none had equalled him." Leslie described him as "an artist of the highest order, not a painter, but a truly original genius;" he hinted at the pathos of many of his designs, and touched on the quaint and the sardonic, as well as sorrowful vein of his humour. Jackson, the wood-engraver—Bewick's best-known pupil—analysed the art of his master, and, from a technical standpoint, with intelligent vision carefully directed, commented at length, and with no excess of tenderness, on the more obvious qualities of that which he seems to have been able to measure superficially, although he could not quite fathom its depths nor count the wealth of its invention.

towards it, yet the talent is there, and I hope he will call it forth." This, unfortunately, he never did to any great extent, although it is right to say that at his death he left nearly fifty finished coloured drawings of fishes from nature, together with a portion of the text of the work.

Thomas Bewick died at his house, in West Street, Gateshead, on Saturday, November the 8th, 1828, in the seventy-sixth year of his age; and on the 13th he was buried in the family burial-place at Ovingham, where his parents, wife, and brother were interred.

A vignette of a view of Cherryburn, with Mickley Bank in the distance, is considered by Miss Bewick to be the last vignette executed by her father. This small cut represents a funeral procession approaching a boat, which is waiting to convey it across the Tyne to Ovingham, Bewick's burial-place. A large engraving, called *Waiting for Death*, which was intended to be used in a series of impressions from separate blocks printed over each other, was left unfinished by Bewick.

Many publications with cuts by the artist have been issued since his death, but with the exception of those in the last edition of the *Quadrupeds* and in the *Memoir** published by his daughter (and of which Mr. Ruskin in one of his lectures at Oxford said, "The first book I ask you to get is Bewick's Biography"), the illustrations had been already employed in one or other of the many works published during his lifetime.

* A few copies of this work are for sale by The Fine Art Society.

By far the most accomplished, comprehensive, and acute, if not the most sympathising, of these critics of Bewick is the author of "Modern Painters," who, in the series of impulsive lectures on engraving—which were named "Ariadne Florentina," and delivered at Oxford—eloquently propounded views of the art of the Englishman which were somewhat defective in fairness, the main object of the discourse being to bring face to face, antagonistically, England of the last century and Florence of the time of Botticelli; or, at least, to contrast the native British mood and the heroic and earnest genius of the Italian masters. With characteristic grace Mr. Ruskin, in the later portions of these lectures, made a noble and brilliant apology for himself and for Bewick—I use the term "apology" in its ancient and proper sense of "justification"—and he so subtly analysed the elements of Bewick's mind and art, and so happily and honourably described them, that, had this portion come first, or the preceding one not been written, he would have produced so fine and just a criticism of the engraver and his powers of invention that it would, so to say, have been needless for any one thereafter to do more than attempt to fill the outlines and give solidity to the contours which were thus delineated, by adding what may be called the details of the modelling, and rendering a larger account of that robust yet tender, that homely and earnest, that simple and yet masterful artist, some of whose best works are now before us.

Mr. Ruskin in, to admirers of Bewick, a memorable lecture, said that "without training he was Holbein's equal," although but a self-taught Englishman, whose most frequent patrons were the common people, because the English *dilettanti* neglected him, and left him to draw frogs, and pigs, and sparrows, which, however triumphantly, he did *con amore*. Yet, I may add, that had this been the acme of Bewick's fortune it would not have made him a nobler artist than Stubbs, and would have left him inferior to George Morland. Another lecture of the eloquent Slade Professor's returned to Bewick, and bore evidence that added studies and fuller care had revealed to the author greater wealth of art than he expected, and opened his eyes to the true character of the engraver's spirit: he then averred that "On his Northumbrian hill-sides Bewick grew into as stately a life as their strongest pine." And again: "I know no drawing so subtle as Bewick's since the fifteenth century, except Holbein's and Turner's." The critic ended the most sparkling of his discourses, the sixth of the series in question, with a long quotation from Bewick's autobiography as a "piece of consummate

and unchanging truth, concerning the life, honour, and happiness of England."

What searching observation may do for the student who desires to extend to others his delight in Bewick's powers, taking the latter beyond the point where Mr. Ruskin left them, may be indicated in a summary declaring the leading features of the art of our engraver and designer. After this a few notes on some of the examples in the gallery may suggest larger considerations on a much greater number of these drawings and their accompanying woodcuts. It is fortunate that the liberality of the Misses Bewick has prompted them to lend a numerous body of drawings made by their father for his famous *British Birds*, than which none of his productions is more characteristic, or more honourable to his memory. On the whole it would be impossible to bring together a greater number of fine and precious specimens of what Bewick could do: first, as a draughtsman pure and simple; second, as a painter dealing with colour, in addition to the ordinary black and white of engravers and draughtsmen 'proper; third, as a designer of pathetic and humorous, tragic and sardonic moods.

The ruling element of Bewick's art, technical and inventive, is sincerity. His extreme simplicity, or, to be more precise, his straightforwardness, is but one of the manifestations of this ever-dominant inspiration. He always drew what he saw, and I think it probable that he never drew, or what is similar, he never painted, anything he had not seen and thoroughly understood. The fund of knowledge thus secured and displayed, for it is obvious to me that he made himself understand everything he thought fit to draw, was employed at all times and with the utmost fidelity. He seems to have had so much reverence for his work, and so much humility in the face of nature, that he became the counterpart of another English master in small, William Hunt, the water-colour painter, who, although one of the first men in the world in that peculiar class, was frequently heard to say, "I almost tremble when I sit down to paint a flower." But, so far as design goes, and nothing in art is higher, Bewick far surpassed Hunt in the abundance, as well as in the quality, scope, richness, and depth of his invention.

Entirely self-taught, beyond what was required for the mechanical use of his tools, the engraver so applied himself to nature that hardly anything left his hands without impressions of his mind, his memory, or his inventive powers. Thousands of his works testify this, which is one of the

most striking, as it is the most honourable, among the manifestations of his never-sleeping sincerity. He could but seldom allow work, even of the most trivial and temporary kind, to go forth without such an imprint of himself, his learning, or his skill. One consequence of this is that persons who are unacquainted with Art, incapable of appreciating, or careless of technical matters, seldom fail to find something which is interesting or instructive in what Bewick did, and did, there is no doubt, with the utmost frankness and swiftness of draughtsmanship.

Out of this sincerity of mind was developed that veracity of execution which, being swayed and directed by rare analytical powers, enabled him to select from innumerable details and bye-matters the dominant and essential features of every subject on which he employed himself. Simplicity, sincerity, veracity, the power of selection, and never-failing fidelity to nature, which was so complete that it would be easy to persuade one's self Bewick was incapable of seeing what was insincere and unfaithful—these are the qualities and powers which, illustrated by a sense of homely beauty of the corresponding kind, produced a mode of art which is manifestly so great in respect to *style* that, from the little cuts in *Gay's Fables*, which were the works of his youth, to the *Birds*, of which the best specimens are here, hardly one is not a treasure of grave yet graceful design. Thus it happened that this son of a north-country farmer, bred by a burn-side, trained in a dingy back-shop, living in a primitive fashion, and hale, diligent, and uncorrupted, often produced in the compass of an inch or two of box-wood compositions of which neither Raphael, Stothard, nor Flaxman would have been ashamed, so elegant, naïve, and animated are they, embodying all simplicity and all learning that are proper to them. Thus the large "Domestic Cock" is such a masterpiece of style that if it had been carved by a Greek in marble it could hardly have been finer.

It will be seen by what I have said above, and by what follows, most of all by means of the drawings before us, that whereas Bewick has been abundantly praised for his fidelity and the verisimilitude of his works, yet they, technically speaking, exhibit the far higher and more precious quality of style, power in dealing with which he shared with all artists who have been really great. It is noteworthy, too, that few if any of the self-taught men possessed so much of this power as our subject did.

Innumerable instances might be cited of Bewick's pathetic force in

design; the vignettes and tail-pieces of the *British Birds* are wealthy in this respect. It was well said that there is "a moral in every tail-piece, a sermon in every vignette." Among these is the famous one No. 125 of the lean and gaunt ewe nibbling at the stump of a birch broom in a landscape of starving snow and bitter cold, while her trembling lamb vainly sucks at the empty udder of its mother. The boys, in the *Birds*, who are playing at soldiers, while they are bedizened in ragged finery and mounted on a row of tomb-stones, are among the sardonic satires, of which few designers produced better instances than Bewick. The passing stag waiting for breath that it may drink again at the well-known stream is one of the most touching of his designs; so likewise is the broken hull of the fishing-boat, which we notice below; the sea-gulls fishing on the margin of the lonely shore; the stormy petrel, "half-floating and half-flying" over the ever-moving, and melancholy waste of waves, is another; the frightened culprit seeing ghosts in every twilight hedge may be added to a list which every student may extend for himself.

On Bewick's mode of cutting his designs on the blocks no testimony is more valuable than that of his pupil, John Jackson, who, writing particularly of the *British Birds*, stated: "Bewick's style of engraving, as displayed in the *Birds*, is exclusively his own. He adopts no conventional mode of representing texture or producing an effect, but skilfully avails himself of the most simple and effective means which his art affords of faithfully and efficiently representing his subject. He never wastes his time in laborious trifling to display his skill in execution; he works with a higher aim—to represent nature; and consequently he never bestows his pains except to express a meaning. The manner in which he has represented the feathers in many of his birds is as admirable as it is perfectly original." The general result of Bewick's mode of working, which is thus commended and is copiously and fortunately illustrated in the cuts now before us, is the production of examples which in some degree resemble those of the ancient *manière criblee*. In all instances of this process the lights are cut out of the darks of the blocks, leaving the latter to predominate in their varieties of tones, so that the general effect is grey and solid; but not, of course, in Bewick's case, black. Much more richness and a greater depth of "colouring" were obtained by this mode than by the ordinary one; the latter implies reliance on the lines which, as in ordinary metal engraving, have been left when the grounds of the blocks were cut away. Nevertheless, Bewick's





characteristic practice is based on the degree of the application of the process as much as on any fundamental difference which may exist between that process and another. Its employment is a test and proof of skill.

Referring to colour in the proper pictorial sense, I am much mistaken if the drawings before the reader do not prove that in Bewick's mind were potentialities of considerable value, which, had he become a painter, would have given peculiar charms to his works.

F. G. STEPHENS.

INDEX AND NOTES

ON THE DRAWINGS AND ENGRAVINGS

N.B.—The references to the work in which the woodcuts are contained are taken from the first edition of the "British Birds." The drawings, where not otherwise named, have been lent by the Misses Bewick.

1. "Feathers of Water Crake." Vol. II, p. 12.

'Feathers of the Water Crake' are works which, since they were first made known to the world, have been reckoned among the masterpieces of English draughtsmanship on wood. In most respects they may be compared not disadvantageously with the celebrated 'Shells' and 'Mussels' by Hollar. Here there is an exception to the rule of the superiority of the drawings to the cuts. It would be hard, if it is not impossible, to decide which is the better of the two instances of Bewick's skill. Probably the cuts have the greater claim on our interest, if not on our admiration, because, in the absence of colour, the artist was working with limited means. The success of the imitation of nature is absolute. The draughtsman must have exhausted his skill in rendering so happily the firmness, lightness, rigidity, elasticity, and flexibility of the feathers. One sees with distinctness how these beautiful feathers were constructed to be with their fellows, ply over ply, so as to form a complete armour for the wearer against cold and wet, or, when displayed and opened wide, to serve in flight. In these marvellous specimens we have, not only the peculiar texture and forms of the subjects, but the very cohesion of the fibres of the feathers is expressed by, as is usual with Bewick, the cutting out of the lights in the block with perfect definition of the half-tines, while not the least hint of an outline, or margin of any sort, is to be seen anywhere. The feathers are thus exquisitely represented from the heel, or root, with its delicate down, to the strong body of the structure and its broad, light extremity.

2. Head-piece to Introduction View of a Farmyard. . . . Vol. I, p. vii.

A vignette of a farmyard, with barns, ricks, a cottage, and figures of men and animals. A woman is winnowing grain with a sieve, raising it from on high on a sheet laid on the earth. A numerous body of busy poultry has assembled for a feast; other creatures, who do not eat corn, look on with complete indifference. A

careful study has been made of the manner in which the shadow of a ladder is projected on the sloping roof and upright wall of a barn. Bewick took much delight in this effective feature of his work. It is worth studying. The different angles of the shadows prove how well he understood his subject. The drawing and the woodcut differ in many respects; the design in the latter has been much elaborated, and is richer in details and incidents, testimonies of the artist's loving care for his work and the abundant resources of his art.

- 3 Head-piece to Introduction (Two Old Soldiers: "The Honours of War") Vol. II., p. 5.

This head-piece appears to have been designed in order to contrast the effects of martial and peaceful pursuits. Bewick's hatred of war, his active condemnation of the policy of Pitt, whose political dispensation the draughtsman had many opportunities for fully appreciating, are well known to everybody who has read the autobiography which Miss Bewick was the means of giving to the world. This is the book which Mr. Ruskin warmly commended to the hearers of his Slade discourses. It is one of the most characteristic, interesting, and edifying of the autobiographical category. The stringency of the writer's feelings with regard to the martial passion is here rendered with a sardonic spirit which has attracted many observers. An old soldier, with one leg, his body and head tattered and torn, so that he is as much dilapidated as his garments are, has returned from the war; his weather-stained, ill-fitting coat expresses a volume of miserable stories. The wearer is a pitiable object, his back is heavily burdened with a knapsack. He greets an old comrade, a labourer, who is one of those who build a house in the background of the picture. The actions and faces of the men are as full of humour and as sad as if Cruikshank himself had designed them. Here it is obvious that the landscape in all its parts was drawn from nature with the utmost fidelity and care.

- 4 Tail-piece to Preface (Sportsman, Shepherd, and Dog). Vol. I., p. 6.
 5 Tail-piece (An Old Beggar-woman assailed by a Gander) Vol. II., p. 313.
 6 Tail-piece (Two Cocks fighting) Vol. I., p. 281.
 7 Tail-piece (Beggar and Mastiff) Vol. II., p. 84.
 8 White Owl (Barn Owl, Church Owl, Gilli Howlet, or Screech Owl) Vol. I., p. 51.

This is one of the best of the drawings, for which distinction the subject offered great advantages in possessing a delicacy of colour which, in some respects, is almost Japanese. The example is remarkable for the felicitous manner in which the softness and downy quality of the plumage are represented, and the fineness of the russet, brown, grey, white, and black feathers given. The colours are mainly in spots of brown, russet, and grey on white or black, or interchangeable tints of a very refined kind. Like the majority of the northern feathered population of this island, the white owl is soberly but, as to colour, very harmoniously clad. In thus depicting the bird Bewick did his best to reproduce the enamel-like purity of the tints, the perfect softness of the textures, and the serious vanity of the expression of its features. As to the last, admirers of fine drawings may turn heedfully to the radially-arranged

feathers which enclose the eyes. They deserve examination of the most careful kind and with the aid of a lens. The extremities of the shield-like groups of feathers unite to form a line which is the outer margin of the disc, and, doubling on itself, this line reminds one of a pair of spectacles. The extremities cross each other over the beak, and form a sort of pent-house above the breathing holes or nostrils of the bird. These apertures are very large, and thus serve the needs of one who relies for his supper on his sense of smell; they enable him to take prey in twilight. The outlining of these radiating feathers, whether they surround the nearer eye, which is almost flat before us, or whether they enclose its fellow-organ, and are on a plane which vanishes sharply from the middle line of the owl's countenance, is one of the most fortunate illustrations of Bewick's skill, the delicacy and precision of his touch. The woodcut of the 'White Owl,' although a good example of Bewick's craft, and specially admirable for the rich textures and varied tones of the work, shows much less skill than the drawing. As to this, compare the crescents of a dark colour at the outer extremities of the radiating feathers in the two examples. In the cut these minute elements are nearly if not wholly mechanical, and severally have very little character; whereas in the drawing each touch at this part is absolutely idiosyncratic and independent in its perfect significance, and, for our wonder, renders the facts proper to each feather, which are its inclination to right or left, up or down, its length, width, thickness, and position with regard to its neighbours. This drawing bears on the bough of an oak the inscription, "Mr. Wm. Hawke, shot 17th March, 1792."

"Bewick's talent in portraying the form and character of birds is seen to great advantage in the hawks and the owls."

JACKSON on *Wood Engraving*, p. 585.

9 Tail-piece (Winter Scene) Vol. I., p. 147.

Men shooting, sometimes called 'The Poachers,' is one of the most important and best known of those numerous vignettes, in which the true genius of Bewick as an artist, in the higher sense of the term, displayed itself. In such examples he appeared as a designer, student of men, manner, character and life; inventor, dramatist, and, not seldom, as a true poet. With works of this class his fame is universally and most honourably associated. Here the cut is very distinctly and considerably better than the drawing. In fact the latter expresses not much more than the inception of the design which was developed to the utmost on the block, which yielded the former for our instructive studies and delight. The cut is more like a picture, broader and more complete than its prototype. To this, fortunately, the process of printing in black and white lent itself thoroughly. But, beyond this, it is evident that Bewick's love for his subject grew, and his invention developed while the block was being cut. I take it for granted that no intermediate study, sketch, or design embodied the wealth of conception and varieties of incident we find in the more developed work. Therefore the weak and somewhat clumsy figure of the sportsman in the foreground appears in the cut with fresh inspiration, and a more energetic attitude than in the drawing; he drags his snow-encumbered feet more heavily on the path where, half-leg deep, he trudges with difficulty and delay. His shoulders express a more acute shudder, and his arms seem to feel the burden of the gun. The very coldness of the barrel of this weapon is suggested to us by the mode in which the bearer handles it. The dog, too, has gained greatly in expressiveness, for he seems, in the woodcut, to leap out of his own feet tracks in the snow, and thus to move by bounds, in a very different manner from that shown by

the drawing, where he runs along as if there were no impediment to his course over the marsh. The man and the dog make for the rustic bridge over a half-frozen rivulet which divides this field from the next, a stream whose margins are marked by rushes and an irregular hedge. This bridge connects the meadows on our left. Along the path which the huntsman follows a hare has rushed, and already, doubling after her kind, may be seen running swiftly on the ascending slope of the distant field, thus making for the little friendly shaw on our right, where she will be comparatively safe. Meanwhile another sportsman has made his appearance in the middle distance beyond the second meadow, and seems to call aloud to his fellow, whose motions we have just now noticed, and who, as it appears, is making ready to bring the gun to his shoulder. No part of this capital example of Bewick's art has gained more on the wood-block than the representation of the little shaw. By this portion of the work we are taught that this is early snow which covers the landscape to the depth of about a foot. The trees are still far from being bare of leaves, some of their number retain the greater part of their summer clothing, yet others have shed already the mass of their foliage.

The background, which is undoubtedly a portrait of a particular place, is of so fine and true a character, that the student could hardly do better than take it as a type of Bewick's manner in dealing with landscape. It comprises the shaw, and trees dispersed on a low hill whose flanks are divided into fields, with a swamp and its rushes in front, all of which elements deserve the most careful attention, because each one proves the keenness of Bewick's observation, the marvellous skill of his hands, while the whole attests his mastery and style as powerfully as any of the more important, that is, the larger birds of this series. In fact, such landscapes as this evoke our admiration for the style of the artist with much more force than accrues by means of such examples as the famous "Bull," the "Elephant," or the numerous works of the same kind which will readily occur to the memory of the reader. Here, the very wattled hedges are portrait-like; each tree has individuality, and suggests a biography of summer suns and winter storms, of winds and rain. The oak has lost one of its main boughs, and is still rigidly balanced, the one side by the other, while the less sturdy ash, whose foliage is swaying in the wind near the distant sportsman, tells us of the breeze which pervades the upland ridges of the view; the rushes of the swamp in front crouch towards the snow, and indicate the strength of the current which sways them. The upright posts of the fence have individuality; thus, the inequalities of the distances between them tell that the carpenter who set them up considered as he went on, but not before, how the line was to be spaced out and his material economised; again, some of these posts have, more than others, yielded to the weather; some posts have sunk or gone away in bad foundations or soft ground, and, as the circumstances compelled, sloped to the right or left.

There is a curious little point in the design of the nearer sportsman's figure, which shows how he has put the long skirt of his coat over the lock of his gun. Probably this was done in order to screen the priming from the wind, or it may have been a device for keeping his numbed fingers from the chilling metal. The dog has lost his tail in the reproduction of his figure on the block, and the whole landscape has been opened out, made more comprehensive, airy, and panoramic, greatly to the benefit of the design.

10 The Wren (Kitty Wren) Vol. I., p. 227.

The charming and piquant 'Kitty Wren'—a little gem of spirit and draughtsmanship, among the finest things of its kind—was hardly ever surpassed even by

Bewick himself. This drawing is dated "October, 1794," and gives a perfect view of the widely enjoyed cut at its best in the form of the original study. As a picture it is noteworthy for the warm, pearly tints of the purple and subdued grey on the throat of the plump little creature, which is all compact of form and proportion, a kind of feathered mouse, the "picture" of energy enlivening to the utmost a little body. Further, as to colour, observe the golden bronze-like lustre on its russet back, where the plumage is barred with lighter streaks of the same nature, and banded with what is almost black. Here the woodcut, fine as it is, is very inferior to the drawing, and the student of Bewick's art will be grateful to the ladies who have granted him an opportunity for seeing the works together to the enhancement of his ideas of the powers of their father.

- 11 Woodcut of No. 9
- 12 Woodcut of No. 10
- 13 The Bunting Vol. I., p. 141.
- 14 White Grouse (White Game or Ptarmigan) Vol. I., p. 303.
- 15 Tail-piece (Horse running away with Boys in a Cart). Vol. I., p. 82.
- 16 Tail-piece to Introduction (Reaping) Vol. I., p. xxx.
- 17 Tail-piece (a Monkey basting a Goose that is seen
roasting) Vol. II., p. 263.
- 18 Tail-piece (Old Miller) Vol. I., p. 62.

"An old miller, lying asleep behind some bushes; he has evidently been tipsy, and from the date on the stone, we are led to suppose that he had been indulging too freely on the King's birthday, the 4th of June."

JACKSON on *Wood Engraving*, p. 590.

- 19 Tail-piece (Man angling, his Coat-skirts pinned up) Vol. II., p. 46.
- 20 Tail-piece (Two Dyers carrying a Tub) Vol. I., p. 17.

(Edition 1805.)

"This cut represents two dyers carrying a tub between them by means of a cowl staff; and the figures, Mr. Atkinson says, are portraits of two old men belonging to Ovingham—the one on the right being auld Tommy Dobson of Bleach Green, and the other Mat Carr.' The action of the men is excellent, and their expression is in perfect accordance with the business in which they are engaged—to wit, carrying their tub full of *chemmerly*—chamber-lye—to the dye-house. The olfactory organs of both are evidently affected by the pungent odour of their load. It may be necessary to observe that the dyers of Ovingham had at that time a general reservoir in the village, to which most of the cottagers were contributors; but as each family had the privilege of supplying themselves from it with as much as they required for scouring and washing, it sometimes happened that the dyers found their trough empty, and were consequently obliged to solicit a supply from such persons as kept a private stock of their own. As they were both irritable old men, the phrase, 'He's like a *raised* (infuriated) dyer begging *chemmerly*,' became proverbial in Ovingham to denote a person in a passion."

JACKSON on *Wood Engraving*, p. 593.

- 21 Tail-piece (The Broken Branch) Vol. II., p. 31.
 22 Tail-piece (Fowling on the Shore) Vol. II., p. 389.
 (Edition 1805.)
 23 Tail-piece (Old Man breaking Stones) Vol. I., p. 26.
 24 Tail-piece (Angler in Running Stream) Vol. II., p. 52.
 25 Woodcut of No. 14
 26 Woodcut of No. 13
 27 Woodcut of No. 29
 28 Woodcut of No. 30
 29 The Jackdaw Vol. I., p. 73.

'The Jackdaw' is clothed in a somewhat blacker blackness of plumage than the 'Red-Legged Crow,' which is noticed elsewhere as characterizing the skill of Bewick in dealing with sables. It exhibits that broad pale blue collar of feathers which distinguishes one variety of the bird, and this greyness is delightfully harmonized with deep black which accompanies it here. The beauty of the drawing of the figure, representing the firm bulky body and the little head, which is shaped like a finch's, and differs greatly from that of the crow, are noteworthy features of this example.

- 30 The Hooded Crow (Royston Crow) Vol. I., p. 69.

'The Hooded Crow' is hardly less fine than the 'Jackdaw.' Here, as in other members of this series, we are put to a loss by the absence of a scale by means of which to judge the relative sizes of the birds.

- 31 Advertisement for 'The Quadrupeds'
 32 The Redbreast (Robin Redbreast or Ruddock) . . Vol. I., p. 204.
 33 The Titlark Vol. I., p. 185.
 34 Tail-piece (Winter Scene, Cottage) Vol. II., p. 198.
 35 Tail-piece (Hen protecting her Chickens from a Dog). Vol. I., p. 226.
 36 The Pheasant Vol. I., p. 282.
 37 Spoonbill, or White Spoonbill Vol. II., p. 25.
 38 Little Stint (Little Sandpiper or Least Snipe) . . Vol. II., p. 122.
 39 Yellow Bunting Vol. I., p. 143.
 40 The Dunlin Vol. II., p. 117.
 41 The Redshank
 42 Tail-piece (Old Man and Horse going to Market with
 Two Sacks full of Geese) Vol. II., p. 286.
 43 Tail-piece ("Vanitas Vanitatum omnia Vanitas") . Vol. I., p. 202.
 44 A Water Rail

- 45 The Water-Hen (Common Gallinule or Moor-Hen) . . . Vol. II, p. 128.
 46 The Godwit, Godwyn, Yarwhelp, or Yarwep . . . Vol. II, p. 78.
 47 The Ruff (summer plumage)
 48 The Ruff Vol. II, p. 95.
 49 The Black Ouzel (Blackbird) Vol. I, p. 94.
 50 Tail-piece (Winter Scene: Boys Making Snow-Man) . Vol. I, p. 78.

"Some boys have made a large snow-man, which excites the special wonderment of a horse; and Bewick, to give the subject a moral application, has added '*Esto perpetua!*' at the bottom of the cut: the great work of the little men, however they may admire it, and wish for its endurance, will be dissolved on the first thaw."

JACKSON on *Wood Engraving*, p. 590.

- 51 Tail-piece (Coast Scene) Vol. II, p. 245.

"There stands a ruined church, towards which the sea has encroached, the rising tide threatening to submerge a tombstone raised 'to perpetuate the memory,' &c. Bewick resembles Hogarth in this, that his illustrations of stories of others are not to be compared with his own invention. His feeling for the beauties of nature, as they were impressed on him directly, and not at second-hand, is akin to the feeling of Burns, and his own designs remind me, therefore, much more of Burns than the few which he made from the poet."

LESLIE'S *Handbook to Young Painters*.

- 52 Spotted Sandpiper Vol. II, p. 3.
 53 Bartailed Godwit
 54 Shorelark
 55 Feather of a Woodcock
 56 The Bustard
 57 Woodcut to No. 72
 58 Woodcut to No. 71
 59 Tail-piece Vol. II, p. 400.

A tail-piece, comprising a wrecked fishing boat on the shore, is remarkable for the drawing of the battered hull. We must admire the dexterity and firmness of the touch which so deftly fore-shortened the broken planks and shattered ribs, and with one stroke of the pencil gave the thickness, fractured edges, curves, and texture of the timber. Each plank has a biography in these details.

- 60 Tail-piece (Geese going Home) Vol. II, p. 271.

This is a tail-piece showing a troop of geese, after their kind and fashion, going up a bank at the end of the day from the margin of a swift brook. The last of the line is most demonstrative, but each of its companions has a distinct attitude and air which expresses its personal character, proclivities, or degrees of individuality. The birds follow a narrow path which leads to a group of cottages on a ridge in the distance of the charming "Northumbrian" landscape. The hedge and its double



THE SNOW MAN
"History of British Birds,"
Lent by the Museum



stile in the mid-distance are portraits. Not less so are the gaunt and ragged, wind and winter-torn trees of this boundary. The whole drawing is full of the fruits of study and knowledge laboriously and faithfully accumulated, and delineated with ineffable skill and delicacy.

- 61 Tail-piece (The Ford : Horse with Man and Pannier,
Two Boys holding on Caps; Windy Day. Nearly
similar to Nos. 67 and 79)
- 62 Tail-piece (Winter Scene : Traveller with Bundle and
Dog)
- 63 Tail-piece (Hen and Ducklings) Vol. I., p. 245.
- 64 Tail-piece (Tired Sportsman) Vol. II., p. 202.
- 65 Tail-piece (A Cock-fight) Vol. I., p. 312.
(Edition 1805.)
- 66 Tail-piece (Winter Piece : The *Geldard*) Vol. I., p. 162.
- 67 Tail-piece (The Ford : Horse with Man and Pannier ;
Three Boys, One Flying a kite; Windy Day.
Nearly similar to Nos. 61 and 79) Vol. II., p. 9.
- 68 Tail-piece (A Suicide : Man Hanging from Branch) Vol. I., p. 70.
(Edition 1805.)
- 69 Tail-piece (Man creeping along the Branch of a Tree
to cross a Stream) Vol. II., p. 3.
- 70 Tail-piece to Introduction (The Blind carrying the
Lame) Vol. II., p. xvi.
- 71 The Nutcracker Vol. I., p. 79.

The 'Nutcracker' is drawn in ink and bistre in an exquisite manner. As in almost all other cases, the legs and feet of this creature have been pencilled with rare delicacy. As an instance of Bewick's care, it may be noticed that some of the white spots on the feathers have been outlined with the pen before the colour was applied heedfully to enclose them; other spots have been left, the pigment being deftly swept round each. The drawing of the overlapping pinions is a good specimen of Bewick's power with outlines pure and simple, because it expresses perfectly the contours, positions, degrees of pressure, density, and compactness of each feather and part of feather. The under surface of the tail of this bird shows how, with a few minute lines, or rather mere elongated touches, the artist expressed the texture, substance, form, and surfaces of the life.

The woodcut of the above drawing of a Nutcracker offers one of the few instances in which the block at least equals the previously made study for it in spirit and beauty of outlining as well as modelling. Surely nothing could be better than the exquisite delineation of the wings. On the other hand, the white spots are somewhat mechanical, and less truly foreshortened; nor does the draughtsmanship of the legs and claws approach the fineness of the original.

72 The Roller Vol. I., p. 85.

The drawing of the 'Roller' in a back-view is a very interesting example of Bewick's skill in dealing with pigments, and a potent but somewhat timid study in rich blue, green, black, and brown, and their allies in commingled half-tints. The draughtsmanship is fine, but, the head being turned rather violently over the shoulder so as to appear in profile, while the body is in full back-view, the action appears strained, and the foreshortening, in dealing with which our artist was a master, is not quite satisfactory. I regard this example as a chiefly tentative study in colour, and the design as intended to serve as a diagram rather than as a picture. The effect is somewhat flat, the modelling is defective in solidity, and the lighting is undefined; the sheeny quality of the plumage is not so complete as it usually is in the painter's works. These characteristics lead me to regard this example as embodying experiments in dealing with colour, or rather pigments, and, above all, due to an effort to produce richness of tints by simple means subtly employed. If Bewick had seen how Albert Dürer painted certain birds—as for instance, Mr. Morison's famous 'Wing of a Jay,' which was at the Royal Academy in the Winter Exhibition of 1879, No. 315 (Drawings), and certain similar examples which are in the British Museum and other collections—we might suppose he was aiming at equal results. Doubtless, however, our draughtsman was doing as the German masters did, *i.e.* studying nature, with characteristic intensity, fidelity, and energy. The oriental draughtsmen—Indians, Japanese, and Chinese—all proceed on the same plan, with success commensurate to their intelligence. No colour stands alone in Bewick's work; the blue is fused with the black, and the black has tints of the lighter-toned blue, the grey, and the green; by this means a prodigious variety and richness of tints have been produced. This result has been enhanced by the dragging of one semi-solid pigment over another which was more or less solid or of the same quality. As a display of style, before alluded to, we may notice the outlining of the eagle-like and widely-displayed wings, which, as with rapacious birds, are wide at the shoulders for sustaining flight at speed, broad in their middles for endurance, and sharp at the extremities for turning swiftly.

The woodcut of the above drawing is as sharp and precise in its definition of forms as a mosaic might be, and, with very little modelling, gives the texture peculiar to the plumage, which is a sort of armour for the body of this bird, with remarkable felicity.

73 Portrait of Thomas Bewick, by T. S. Good

"Bewick was a man of athletic make, nearly 6 feet high and proportionally stout. He possessed great personal courage, and in his younger days was not slow to repay an insult with personal chastisement. On one occasion being assaulted by two pitmen on returning from a visit to Cherryburn, he resolutely turned upon the aggressors, and, as he said, '*paid* them both well.' The expression of Bewick's countenance was manly and open, and his dark eyes sparkled with intelligence."

JACKSON on *Wood Engraving*, p. 602.

74 The Chillingham Bull Proof on Parchment.

"During the time I was busied with the figures of the 'History of Quadrupeds,' many jobs interfered to cause delay; one of which was the woodcut of the 'Chillingham Wild Bull.' On Easter Sunday, 1789, I set off on this business. Arrived at

Chillingham, I took up my abode with my kind old friend John Bailey. Next day he accompanied me to the park, for the purpose of seeing the wild cattle. This, however, did not answer my purpose; for I could make no drawing of the bull, while he, along with the rest of the herd, was wheeling about, and then fronting us. I was therefore obliged to endeavour to see one which had been conquered by his rival, and driven to seek shelter alone, in the quarry holes or in the woods; and in order to get a good look at one of this description, I was under the necessity of creeping on my hands and knees, to leeward and out of his sight; and I thus got my sketch or memorandum from which I made my drawing on the wood. I was sorry my figure was made from one before he was furnished with his curled or shaggy neck and mane."—*Memoir of Thomas Bewick*, by himself, pp. 149, 50.

This block, the largest Bewick attempted, was broken after a few impressions had been taken from it. Originally it had a figured border; but in 1817, when the pieces were fitted together, the border was removed; many copies were printed from it in this state.

Of this engraving Mr. Hugo, the collector, wrote: "The *Chillingham Bull*, considered by Bewick to be his masterpiece, was engraved in the year 1789, at the request of M. Tunstall, Esq., of Wycliffe. It had, in the first instance, an ornamental border, and with it measured 9½ inches by 7½ inches. . . . A great difference of opinion has existed with respect to the exact number of the impressions which were taken off at first, especially of those on parchment or vellum. . . . It would appear tolerably certain that six impressions were all that were taken before the block was injured; but Simpson, the pressman, may have clandestinely taken some other impressions on the Sunday, and to his unauthorised use of the cut the injury may possibly be attributable. Allowing, however, that Simpson had the power, I do not believe he exercised it in this particular instance; and I very much doubt whether more than six impressions on parchment, with the border and really without the name, can be found to exist."

The injury to the block, however, seems to have been the act of Bewick rather than of his pressman; for it is recorded by another good authority that on the Saturday when the parchment impressions were taken Bewick, after the required number was printed, took the cut and laid it carefully on a table, there to lie until the following Monday. During Sunday the sun acted upon it through the window, and on Monday morning the block was found to be split.

- 75 Tail-piece Vol. II., p. 319.
- 76 Frontispiece to Vol. II. (Boys sailing a Ship) . . . Title-page.
- 77 Tail-piece (Shepherd reading) Vol. II., p. 112.
- 78 Tail-piece (Coast Scene) Vol. II., p. 161.
- 79 Tail-piece (the Ford: Horse, with Man and Pannier,
three Boys holding on caps; Windy Day. Nearly
similar to Nos. 61 and 67)
- 80 Tail-piece (Winter-piece, Skating) Vol. II., p. 180.
- 81 Tail-piece (Runic Pillar) Vol. II., p. 220.
- 82 Tail-piece to Introduction ("Keep on this Side") . . Vol. I., p. xxvi.
- 83 The Red-legged Crow (Cornish Chough) Vol. I., p. 77.

The 'Red-legged Crow' is a fine bird of noble presence and "manly" form, a creature which, if the species were rarer than it is, would be more admired for its beauty. He is clad in a full suit of sables, which looks all the blacker because in its denseness there are undertints of rusty browns and sombre purples, with somewhat dingy reflections of the light. Notice the skill of Bewick as employed in rendering the differing blacks of the body and the pinions of this bird. The crow, as a crow, fails to impress the world with his dignity because, compared with the utter nigrity of the raven's plumage, his feathers are a little "seedy," weather-beaten, and dimmed; he always looks a little "out at elbows," and reminds one of a hired mute at a "respectable" funeral; whereas the bigger bird of night—Poe's "ebony bird"—who is, by the way, very much more black than any ebony, is—

"The stately raven of the saintly days of yore,"

and impressive enough to lead the obsequies of the most royal among the eagles.

The woodcut of the 'Red-legged Crow' has a landscape background of sandstone cliffs, the strict local truth of which convinces us that it is a portrait made for the nonce from nature. This has been introduced, somewhat injudiciously, I fear, to "bring up" the figure of the bird. As at present printed—and I know few finer impressions of the block than that in question—the work loses in depth of "colour" even more than it suffers in solidity and sharpness. This is one of those examples which show the superiority of the drawing to the cut. Observe how much more energy appears in the expressive attitude of the head and throat in the former than in the latter. In respect to solidity and modelling, textures, and local colouring, the two examples are not to be compared.

84 The Greater Spotted Woodpecker (Witwall) . . . Vol. I., p. 118.

The 'Greater Spotted Woodpecker' is a famous and very remarkable example, and exceptionally interesting because it is more free in treatment and less elaborate than common. Its merits appear by means of the fine truth of the local colour. Thus the tints proper are black, vivid crimson, and marble white, and the peculiar character of each is given so happily in this little gem that neither Holbein nor Albert Dürer could have imparted more of beauty and brilliancy with greater truth. The white, so deftly matched with the colours, has exactly the marble or rather quartz-like hue, and thus we have a pure and absolute white plumage which is different in all respects from the downy and greyish feathering on the breast and belly of the 'Owl,' No. 8 of this series. The black is modulated with subtle reflections of the light. With all this nothing can be clearer, more solid, or firmer than the plumage of this woodpecker.

- 85 Woodcut to No. 84
- 86 Woodcut to No. 83
- 87 Tail-piece (an old wooden-legged Beggar gnawing a
bone near the entrance to a gentleman's house) . Vol. II., p. 27.
- 88 Tail-piece (Sea-piece, Gulls resting on water) . . Vol. II., p. 215.
- 89 Tail-piece (old Fisherman, with a Leister) . . . Vol. II., p. 23.
- 90 Tail-piece ("Evading the Toll," also see No. 95) . Vol. II., p. 173.
- 91 Feather of a Spotted Red-shank Vol. II., p. 90.



THE FORD.
"THE PICTORIAL WORKS OF ROBERT FERGUSON," V.
Lent by J. W. BARNES, Esq.

- 92 Feather of a Judcock Vol. II., p. 74.
 93 The Quail Vol. I., p. 308.

The 'Quail' is hardly less delicate, but not nearly so attractive as the drawing of the 'Green Grosbeak' (No. 94), or the 'Nutcracker' (No. 71), which are typical works. If we look at it closely, however, the beautiful draughtsmanship of the body will claim the student's admiration. This creature has a peculiar action, a sort of habitual stoop, or poising motion of the torso on the legs, as if it had been specially formed to "wade," so to say, among low herbage and shrubs, on a moorland clad with heather and fern; with the fading autumnal tints of a landscape of this kind the brown, black, and greyish white covering of the bird would closely assort. The most admirable portions of this little jewel of draughtsmanship are the outlining and modelling of the neck; the very arrangement of the feathers of this part seems proper to the peculiar gait of the bird, because it is characteristic of the lunging movement of its well-balanced head.

- 94 The Green Grosbeak (Green Finch, or Green Linnet) . Vol. I., p. 136.

No. 94 is the 'Green Linnet, or Green Grosbeak,' a handsome green, black, and grey bird, one of nature's own studies in low tints, and sober, not sad, harmonies of colour. It is a noteworthy instance of Bewick's practice of dealing with mixed tints, and very much superior in that respect to the otherwise remarkable drawing of the 'Roller' (No. 72). It is especially so as to solidity and modelling, although the local tints are far less brilliant than those of the latter work; to the eye of an artist it is at least as sweet and much more delicate than the above. The draughtsman studied exactly and drew perfectly the close-fitting and armour-like plumage of this bird's torso, so that it appears to be as compact and firm as a shell. We may notice with unusual pleasure the drawing of the wing and shoulder of this creature. As to colour, the sedate, Quakerish grey wing is somewhat coquettishly dashed with black, which is not in itself quite positive, and therefore it harmonizes aptly with the tints of the body. If we turn to the cut of this subject it will be profitable to remark how it differs from the drawing in the treatment of the light on the breast of the bird, which is there suppressed and somewhat confused with the shadow, or deeper tone of the back. Owing to this, the print, fine and sound as it is, is far less picturesque than the drawing.

- 95 Tail-piece ("Evading the Toll," see also No. 90) . Vol. II., p. 173.

"Nothing can surpass the wintry desolate appearance of the hills, where a poor man, in a fit of false economy, is fording the river with his cow to save the toll. He appears sensible of the indiscretion of his proceeding, and would fain withdraw her and himself, and the shouts of some men on the other side, together with the coldly encroaching element, suggest to him the probability of deeper water in advance. The cow, poor thing, as Bewick would say, seems to be gifted with all the pleasing perseverance of her sex, and determines to go on, which is the cause of the variety of opinion so apparent in the vignette."

ATKINSON'S *Sketch of T. Bewick*, pp. 25, 26.

- 96 Head-piece of Advertisement (Old Man saying Grace
 while a Cat makes free with his Supper) . . . Vol. II., p. iii.

The cut of this is the head-piece at the commencement of the advertisement to the second volume of "British Birds." "It represents an old man saying grace with

closed eyes, while his cat avails herself of the opportunity of making free with his porridge. The Reverend Henry Cotes, vicar of Bedlington, happening to call on Bewick when he was finishing this cut, expressed his disapprobation of the subject, as having a tendency to ridicule the practice of an act of devotion; but Bewick denied that he had any such intention, and would not consent to omit the cut. He drew a distinction between the act and the performer; and though he might approve of saying grace before meat, he could not help laughing at one of the over-righteous, who, while craving a blessing with hypocritical grimace, and with closed eyes to outward things, loses a present good."

JACKSON on *Wood Engraving*, p. 591.

- 97 Tail-piece (Old Man watching his Fishing-lines in
the Rain) Vol. II., p. 41.
- 98 Tail-piece (Man carrying Coffin) Vol. II., p. 373.
- 99 Tail-piece (Tinker and his Wife; windy day) . . . Vol. II., p. 176.
- 100 Wycliffe Bird, Bird of Paradise, Humming Bird .
- 101 Wycliffe Bird
- 102 La grande Mouette blanche Belon Vol. II., p. 228.
- 103 The Wagel (Great Grey Gull, Grisard, or Burgomaster) Vol. II., p. 216.
- 104 Tail-piece (Edge of the Precipice; windy weather) .
- 105 Tail-piece (River Scene)
- 106 Tail-piece (Angler)
- 107 Tail-piece (Pointer)
- 108 Tail-piece (Demon swinging on a Scaffold; Newcastle
in the distance)
- 109 Common Snipe (Snite, or Heather Bleater) . . . Vol. II., p. 68.

The background of the drawing of this long-billed little wader is highly characteristic, and may serve to show how carefully Bewick adapted the accessories to his subjects; on this point see the 'Stormy Petrel' (No. 118). Small as this example is, it comprises a true and fine study of the haunts of the coot and hern, with tiny marshy islets in a river, and much autumnal foliage. In respect to the foliage, the plumage of the bird is in perfect keeping, being flecked with black and white on a sober brown. There is but little of this keeping, and not much character, in the cut, which, compared with the drawing, is decidedly an inferior work. The single willow near the snipe has been altered, and the row of trees in the background has been omitted in the cut to its detriment. "Mr. Mossman," the name of one of his intimates, was written by the artist on the right of this capital study. It is to Bewick's honour if we take a strong lens and examine the drawing of the bill of this bird, taking notice of its contours and its outlines, from the spreading and flattened point, and following its slender, reed-like middle, which tapers like an antique spear-head, to where, in approaching the skull, it is enlarged and passes to its attachment in the bone with exquisite fineness of line, and is hidden at last by the close-laid feathers about the eye and poll. Let us notice the form of the breathing-hole at the base of bill, and consider the cunning of the hand which, with one touch, represented the

little roll on the upper edge of the orifice, and the slope of the other extremity where by means of a short furrow the opening is merged in the contour of the beak. The drawing of the line, which here is more slender than the finest hair, where the mandibles approximate, gives with amazing correctness and felicity the sharp, incisive, undulating edges of the two parts, and is as expressive as it is delicate.

- 110 Whimbrel Vol. II., p. 57.
 111 The Curlew Vol. II., p. 54.
 112 The Little Bittern Vol. II., p. 51.

This work leaves no doubt as to the superior expressiveness of the drawing. Fine as the woodcut is, it cannot be compared with the original study. The visitor will consider the action of the neck in each example. This, in the drawing, is made to raise the head with a sharp jerk, so that the throat and gullet are thus straightened and stiffened to facilitate the "bolting" of the creature's food—a frog, eel, or more esculent morsel which, whole and juicy, is devoted to an insatiable maw. To aid the descent, the body of the bird makes a lunge forward. There is very little of this energetic action in the cut.

"One of the very best specimens of Bewick's talents as a designer and wood-engraver."

JACKSON on *Wood Engraving*, p. 583.

- 113 A Feather
 114 A Feather
 115 A Feather
 116 A Feather
 117 The Wryneck Vol. I., p. 111.

This is the drawing made for a well-known and beautiful example, and shows to great advantage the bolder if somewhat mechanical phase of Bewick's art.

- 118 The Stormy Petrel (Storm Finch, Little Petrel). . . Vol. II., p. 249.

Represents with much poetry the 'Stormy Petrel,' which, half on foot, half flying, goes swiftly, unwearied, over the sea. Here, again, the cut is better than the drawing, and far more expression has been given to the developed work, as regards the whole and every part thereof, except the head of the bird. The student of nature will not fail to notice the manner in which the long pinions of the wings have been treated; their structure and position remind us of the wings of a swallow, for their extremities cross over the owner's very succinct tail. This arrangement is employed because the bird has frequent need to turn rapidly in flight; it is accordingly provided with a short body and very long wings, and the muscles of the wings are heaped on the chest of the animal. Bewick gave to his figure of the Petrel all the energy of movement which would enable it to go at a great pace against the wind and fierce weather; so that, although other sea-birds are often wrecked, and voyaging land-birds die in countless hosts while crossing the ocean, and their innumerable bodies strew the sands, this small creature, which is often accepted as an omen of storms and tempests, is very rarely seen derelict.

119 Woodcut of No. 123.

120 Woodcut of No. 122.

120A Portrait of Thomas Bewick, by James Ramsay, 1823.

Lent by R. S. Newall, Esq.

121 The Red-backed Shrike (Lesser Butcher Bird or

Flusher) Vol. I., p. 60.

'The Red-backed Shrike' is a voracious little animal possessed of extreme energy, and always active. This is a capital study of almost oriental colour in low tints, very rich and exceptionably delicate, but not otherwise remarkable, unless we add a note on the harmonious disposition of the brown, black, smalt-grey, and white plumage of the bird, its sub-tinges of red and blue.

122 The Cuckoo (The Gowk) Vol. I., p. 104.

No. 122 is the 'Cuckoo,' a well-remembered example of the category of drawings in this series; here the cut has more energy than the drawing. The impression from the block shows how often the latter had been used; but it retains much of the charm of Bewick's art and workmanship.

123 The Turtle-dove Vol. I., p. 272.

The plumage of the 'Turtle-dove' displays in its enamel-like softness and delicate local tints a picture which has few equals in the collection. Fine as it is, this drawing possesses few features calling for further remarks.

124 Pied Fly-catcher

125 Frame of Pencil Vignette Drawings

Lent by Mr. J. W. Ford.

A. Cow. B. Two Horses and Cart going down-hill. C. Gulls. D. Man, Horse, and Donkey. E. The Hungry Ewe (Pencil of No. 127 J.) F. Pony. G. Corner of a Farmyard. H. Mad Bull. I. Figures in Costume of Last Century.

126 Frame of Water-colour Drawings

Lent by Mr. J. W. Ford.

A. Boy blowing Toy Ship with Bellows. B. Dial—the Old Town Wall. C. Fox and Geese. D. Traveller and Dog, windy day. E. Nuthatch. F. Ploughing. G. Sea Shore (Figure, Rocks, and Ships with Gulls resting on Waves.) H. Frogs. I. Drawings of various Animals for 'Æsop's Fables.'

127 Frame of Drawings

Lent by Mr. Edward Ford.

A. The Snow Man (Pencil of No. 50.) B. The Disappointed Beggars. C. The Frozen Ford—Man with branch between his legs, in case the half-formed ice





breaks. D. The Sawyers. E. The Snow Man (Small Pencil Outline of No. 50.) F. An 'Old Codger' *fettling* his Rod. G. The Hungry Ewe (Pencil of No. 127 J.) H. Traveller and Dog, rain. I. The Neglectful Nurse. "In this drawing, the child, unconscious of its danger, is pulling the long tail of a young unbroken colt. The nurse, who is seen engaged with her sweetheart by the side of the hedge, has left the child to wander at will, and thus expose itself to destruction; while the mother, who has accidentally perceived the danger of her darling, is seen hastening over the stile, regardless of the steps, in an agony of fear. The backward glance of the horse's eye, and the heel raised ready to strike, most forcibly suggest the danger to which the unthinking infant is exposed."—JACKSON on *Wood Engraving*, p. 576. J. The Hungry Ewe and Lamb. "Though the subject be simple, yet the *sentiment* which it displays is the genuine offspring of true genius. Near to a ruined cottage, while all around is covered with snow, a lean and hungry ewe is seen nibbling at an old broom, while her young and weakly lamb is sucking her milkless teats. Such a picture of animal want—conceived with so much feeling, and so well expressed—has perhaps never been represented by any artist except Bewick."—JACKSON on *Wood Engraving*, p. 577. K. Catching a Horse.

- 128 Portrait of Thomas Bewick, by Ramsay
- 129 Fifteen Proof Woodcuts of Land Birds
Lent by Mr. J. W. Ford.
- 130 Fifteen Proof Woodcuts of Water Birds
Lent by Mr. J. W. Ford.
- 131 Twelve Engraved Wood-blocks
Lent by Mr. J. W. Ford.
- 132 History of Quadrupeds
- 133 A History of British Birds
- 134 Poems by Goldsmith and Parnell
Lent by Mr. J. W. Barnes.
- 135 The Chase, a Poem by William Somerville
Lent by Mr. J. W. Barnes.
- 136 Emblems of Mortality
Lent by Mr. J. W. Barnes.
- 137 Moral Instructions of a Father to his Son
Lent by Mr. J. W. Barnes.
- 138 A Descriptive and Critical Catalogue of Works. Illustrated by
Thomas and John Bewick
Lent by Mr. T. M. Whitehead.
- 139 Select Fables
Lent by Mr. J. W. Barnes.

"It would be a species of *scandalum magnatum* to depreciate any production

connected with the name of Bewick ; but I will fearlessly and honestly aver that his 'Æsop' disappointed me ; the more so, as his 'Birds and Beasts' are volumes perfectly classical of their kind." DR. DIBDIN.

"The disappointment that was felt with respect to this work resulted, perhaps, rather from people expecting too much than from any deficiency in the cuts as *illustrations of Fables*. There is a great difference between representing birds and beasts in their natural character, and representing them as actors in imaginary scenes." JACKSON on *Wood Engraving*, p. 594.

140 Thomas Bewick's Eye-glass

141 Seven Graving Tools used by Thomas Bewick

142 A Rest

143 Two Specimens of Bank-notes engraved by Thomas Bewick :
Northumberland Bank, one pound ; Berwick Bank, five pounds
Lent by Mr. J. W. Barnes.

<p>144 An Elephant</p> <p>145 A Lion</p>	{	<p>These two large cuts were engraved in 1799 for Mr. Pidcock, the proprietor of a celebrated travelling menagerie.</p>
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A
CATALOGUE
OF THE PUBLISHED WORKS OF
THOMAS AND JOHN BEWICK

FROM 1770 TO 1880

BEING THE
TITLES OF THE BOOKS ILLUSTRATED WITH ENGRAVINGS
BY THESE ARTISTS

TOGETHER WITH
*NOTES OF THE PRINCIPAL SEPARATELY-PUBLISHED WOODCUTS
AND COPPER-PLATES ENGRAVED BY THEM*

111



BEGGAR AND
"HISTORY OF BRITISH DOGS"
Lent by the *Ms.*

CATALOGUE OF BEWICK'S WORKS.

N.B.—Except when specially mentioned as the work of JOHN BEWICK, the Engravings are understood to be by THOMAS BEWICK.

1770.

"A Treatise on Mensuration, both in Theory and in Practice." By Charles Hutton, Newcastle. Printed by T. Saint, for the Author, &c. London: 1770. 4to.

Numerous diagrams by Bewick. Two *copper* plates only by Beilby, viz. the dedication and at page 600. Second edition published in 1778, in 8vo.

1771.

"A New Invented Horn Book." (n. d.)

Twenty-four cuts, the earliest production of Bewick.

"A New Lottery Book of Birds and Beasts." Newcastle: printed by Saint, for Charnley. 24mo. 1771.

Forty-eight engravings, said to be Bewick's third work.

1772.

"The Child's Tutor; or, Entertaining Preceptor." Third Edition. Newcastle: T. Saint. 1772. 18mo.

Sixteen cuts, said to have been engraved during the first year of Bewick's apprenticeship.

"Moral Instructions of a Father to his Son." Newcastle: T. Saint. 12mo.

Miss Bewick mentions that some of these cuts were engraved by her father in the first year of his apprenticeship. A third edition appeared 1775, another 1782.

1774.

"The Youth's Instructor; or, Entertaining Story Teller." 12mo. Printed by Saint, Newcastle, 1774.

Many cuts. Second edition published 1775, third 1778.

"The Freemason's Companion." T. Angus, Newcastle, 1774.

One tail-piece. A reprint issued 1775.

"The only Method to make Reading Easy." Newcastle: Angus (n. d.). 18mo.

Twenty-four cuts. Many editions have been published; the fortieth in 1814, seventy-third in 1839; also issued, in 1803, under the title of "T. Lovechild's Reading Easy," &c.

1776.

"Select Fables." In three parts. I.—After the manner of Dodsley.—II.—Fables with Reflections. III.—Fables in Verse. To which are prefixed the Life of Æsop, and an Essay upon Fable. Newcastle: T. Saint. 12mo.

Some of the 114 cuts by Bewick. The frontispiece, engraved on copper, is by Beilby.

1777.

"The Pismire Journal," No. 5. Newcastle.

One cut of the "Theban Harp." See "Memoir" (1862), page 105. Said to be the first copper-plate executed on Bewick's return from London.

"A New Epitome of the Annals of Great Britain." Second edition. Newcastle: T. Slack. 18mo.

Though the cuts are marked R. P. they are considered to be by Bewick.

"A New Year's Gift for Little Masters and Misses." Newcastle: Saint, for Charnley. Sq. 24mo.

Thirty-one cuts, mostly by Bewick.

"The Oxford Sausage; or, Select Poetical Pieces by the Wits of Oxford." A new edition. Oxford, London, &c. 12mo.

With a number of cuts, the early work of Bewick. Other editions in 1789 and 1815.

1778.

"Whitehead's Newcastle Directory for 1778." 18mo.

One cut. Mr. W. Garrett, the collector, mentions that "this contains on the title the first block T. Bewick engraved of the Newcastle Arms, with St. Nicholas Church in the distance."

1779.

"Isaaci Newtoni Opera," &c. S. Horsley, Londoni. 4to, five vols., first and second, 1779; third and fourth, 1782; fifth, 1785.

Diagrams by Bewick.

"Fables," by the late Mr. Gay, in one volume complete. Newcastle: printed by and for T. Saint, &c., 1779. 12mo.

Contains thirty-three vignettes and sixty-seven cuts by Thomas and John, and a frontispiece by Beilby. At page 132 is the cut of the Huntsman and Old Hound, which won for Thomas the seven guinea premium of the Society of Arts in 1775. T. Saint and his successors, Hall and Elliott, and Wilson and Spence, published other editions having the same illustrations. (*See* under 1806.) An Edinburgh bookseller inserted his name on a late edition, having purchased the sheets, which were printed in Newcastle. The publisher, in his advertisement of the work, stated it to be "adorned with very curious cuts and a fine engraved frontispiece; some of these cuts have gained the premium of the Royal Society." Re-issued in 1792 (*see* under that date) by Coke, Leith, and Longman, &c., London, 1796. (*See* also under 1788 and 1797.)

"Youth's Instructive and Entertaining Story Teller; being a choice collection of Moral Tales," &c. Newcastle: T. Saint, 1779.

The second edition, 12mo, with cuts. An edition of the same termed the "third" was issued by Saint in 1778.

"A Pretty Book of Pictures for Little Masters and Misses; or, Tommy Trip's History of Beasts and Birds," &c. Newcastle: T. Saint, 1779. 24mo.

Sixty-two cuts, stated by Atkinson, the Bewick biographer, to be the germs from which came the masterpieces of the artist, the "History of Quadrupeds," and the "History of Birds." Fourteen editions issued in a few years. A set of the cuts without letterpress printed in small 8vo. Reprinted in small 4to, London, 1867.

CATALOGUE OF BEWICK'S WORKS.

1780.

The whole of Aristotle's "Complete Masterpiece." London. 12mo.

With nine cuts by Bewick.

"A Companion to the Altar." Newcastle. (n. d.)

One cut by John of "Last Supper." Another edition published in London (n. d.)

"The Mirror; or, a Looking Glass for Both Sexes." Newcastle: T. Saint. (n. d.) 18mo.

Five cuts by Thomas, viz. at 109, 118, 149, 158, and 173, the latter signed "T. B., Newcastle."

1781.

"Be Merry and Wise," &c. London, 1781. 24mo.

Two cuts only (those on cover), by Bewick.

"A Choice Collection of Hymns and Moral Songs," &c. Newcastle: Saint. 18mo.

Seventy-one cuts by Bewick.

1782.

"A Supplement to the History of Robinson Crusoe," &c. Newcastle: T. Saint. 18mo.

Four cuts by Bewick. A phonetic version also published the same year, with one cut only, the frontispiece.

"History of the Castle, &c., of Knaresborough." York. Third edition. 18mo.

One cut by Bewick. Fourth edition, 1789; fifth, 1798; sixth, 1809.

1783.

"A Curious Hieroglyphick Bible; or, Select Passages in the Old and New Testaments, represented with emblematical figures for the amusement of youth," &c. London: T. Hodgson. 18mo.

A few of the cuts by Bewick. Many editions published, the tenth in 1791, the thirteenth in 1796.





"The Instruction of Youth in Christian Piety." The Fourth Edition. Newcastle. Two vols. 8vo.

One cut by Thomas, of Christ blessing little children, frequently employed afterwards for school gifts, &c.

"The Lilliputian Magazine; or, the Young Gentlemen and Ladies' Golden Library," &c. London. 18mo.

Fourteen cuts. Saint and Slack, of Newcastle, published many similar books about this time.

1784.

"Select Fables." Part I.—Fables extracted from Dodsley's. Part II.—Fables with Reflections, in prose and verse. Part III.—Fables in Verse, to which are prefixed the Life of Æsop, and an Essay upon Fables. 12mo. Newcastle: T. Saint.

Cuts by Thomas and John, replacing those issued in a previous edition. Charnley of Newcastle purchased the blocks from Wilson and Spence of York, who had bought them from Hall and Elliott, Saint's successors. He had them retouched by Nesbit, the pupil of Bewick, took away some of the borders, and issued them uniform with the "Quadrupeds and Birds," under the same title of "Select Fables." (*See* 1820.) Another edition was issued in 1784, with several variations and small additions.

"The Bishopric Garland; or, Durham Minstrel." Stockton. 18mo.

Two cuts by Bewick; reprinted without cuts in 1792, 1809, and 1810.

"History of All Nations," &c. London, 1784. 18mo.

One cut (at p. 177) by Bewick.

1785.

"The History and Antiquities of the County Palatine of Durham." Newcastle and London. 2 vols. 4to.

Many cuts by Bewick, engraved between 1788-90. *See* Memoir, pp. 141-2.

"The Newcastle Magazine." 1785.

One cut.

"The School Companion." Newcastle (n. d.) 8vo.

Several cuts from the Fables.

F

"Fables of Æsop and Others." By S. Croxall. Eighth Edition. Newcastle 1785. 18mo.

Several cuts by Thomas and others. Editions were also published in 1804, 1810, and 1813 in York.

1786.

"Newcastle Almanack for 1786." Published by Beilby and Bewick.

One cut.

1787.

"Account of Newcastle." 1787. 18mo.

One cut same as in Whitehead's 1778 Directory.

"The Children's Miscellany." London. 12mo.

Twenty-nine cuts by John. Reprinted in 1797 and in 1804.

"The Habitable World Described." London. 8vo. Twenty Volumes.

Second Volume (1788), Eighth (1790), Ninth and Tenth (1791), and Eleventh (1792), contain cuts by John.

1788.

"The Honours of the Table; or, Rules for Behaviour during Meals," &c. London. 12mo.

Many cuts illustrating "The Art of Carving," by John. Re-issued 1803. Fourth Edition published at Bath (n. d.)

"History of a Schoolboy," &c. London. 18mo.

Frontispiece by John.

"New Robinson Crusoe." London. Two vols. 12mo.

Many cuts signed by John. Reprints issued in 1789 in four vols., and in 1811 in two vols.

"Fables by the late Mr. Gay." London: Buckland, Rivington, &c. 12mo.

Sixty-nine cuts by John. A second edition printed for Rivington, White, &c., 1792; another for Longman in 1796; Reprinted in 1801, with slight variations in borders of cuts, by Whittingham, London; again in 1806, in 1810, and in 1823. (See also under 1779 and 1797.)

1789.

"The Chillingham Wild Bull," with an ornamental border; size of the cut $9\frac{1}{2}$ inches by $7\frac{1}{2}$ inches. Newcastle, 1789. Drawn and Engraved on Wood by Thomas Bewick.

See page 26 of "Notes."

"Emblems of Mortality, representing Death seizing all Ranks and Degrees of People," imitated from a painting in Basil, in Switzerland, &c. London: printed for T. Hodgson, in 1789. 12mo.

Over fifty cuts by Thomas and John. Blocks destroyed by fire after three editions were printed. An identical edition issued by Charnley, entitled "The Dance of Death," from the designs of Holbein.

"The Princess of Zanzibar: a Dramatic Poem." Printed by Hodgson, Newcastle.

One cut by Thomas, a negro kneeling. Re-issued in 1792.

"A Tour through Sweden, Swedish Lapland, Finland, and Denmark." In a Series of Letters; illustrated with copperplates, designed and engraved by Ralph Beilby and Thomas Bewick. By Matthew Consett, who accompanied Sir H. G. Liddell, Bart. Stockton: printed by R. Christopher, 1789. Demy 4to.

Copperplates by Thomas. Second Edition, 1815.

"History and Antiquities of Newcastle," &c. London.

Cuts of Roman altars, inscriptions, &c., by Bewick.

"Garden Vade Mecum." London, 1789. 12mo.

Frontispiece by John.

"The Whitley Large Ox, belonging to Mr. Edward Hall, of Whitley, in Northumberland," &c. Drawn and engraved by Thomas Bewick. Newcastle: published and sold by Beilby and Bewick, April 10, 1789.

Copperplate, $10\frac{1}{2}$ by $7\frac{1}{2}$ inches.

1790.

"Proverbs Exemplified and Illustrated by Pictures from Real Life." Rev. J. Trusler. London, 1790. 12mo.

Fifty cuts by John.

"Whitehead's Newcastle Directory for 1790." 18mo.

One cut.

"Twenty-six Woodcuts of Birds." By Thomas Bewick. Newcastle, 1790. 18mo.

"Proverbs in Verse; or, Moral Instruction conveyed in Pictures." London, (n. d.) 12mo.

Fifty-six cuts by John.

"Captain Cook's Voyages round the World." Newcastle, 1790. 8vo. 2 vols.

Many copperplates signed Beilby and Bewick.

"Ancient Songs, from the time of Henry III. to Revolution." London, 1790.

Cut at p. 90.

"The Beauties of Natural History." Alnwick n. d. 12mo.

Sixty-seven cuts previously in many of Saint's publications. Re-issued in varying forms in 1801 and 1804.

"Life of John Howard." Newcastle. 8vo.

One vignette.

"A General History of Quadrupeds." The figures engraved on wood, by T. Bewick. Newcastle-on-Tyne: printed by and for S. Hodgson, R. Beilby, and T. Bewick. Newcastle: sold by them, by G. G. J. and J. Robinson and C. Dilly. London, 1790.

Beilby, the partner of Bewick, prepared the letterpress. The work was favourably received by the press and the public, as much on account of the then unusual care bestowed on the subordinate parts of the book as on account of the correctness of the delineations and the great superiority of the woodcuts over any previously published work. Of this, the first edition, 1,500 copies, were printed on demy 8vo, and sold for 8s., 100 on royal 8vo for 12s. It contains 456 pages, and is illustrated by 200 figures and 104 tail-pieces. Second edition, in 1791, consisting of 1,500 demy 8vo at 9s., 300 royal 8vo at 12s. The work was increased to 483 pages, with 12 additional figures and 4 tail-pieces. The principal additions were the Bats. Third edition, in 1792, nearly a reprint of the second, only alterations being addition of a note at page 392 respecting the application of moleskins in the manufacture of hats, and transposition of several of tail-pieces, different ones occurring at pages 16, 80, 87, 94, 192, 194, 207, 236, 290, 344, 351, 357, 386, 391, 398, and 419, to those in the second edition. The edition was similar as regards price and size. Fourth edition (1800) contains 525 pages, and has 225 figures and 100 tail-pieces. 230





imperial 8vo, 21s. ; 300 royal 8vo, 15s. ; 1000 demy 8vo, 10s. 6d. The disposal of the copies of this edition gave rise to some difference between Bewick, his partner Beilby, and the printer Hodgson, and it had to be arranged that each party should have a third of the copies printed. John Bell, bookseller, Newcastle, purchased Beilby's share, and he inserted his own name on the title page. The copyrights belonging to Beilby were sold soon after to Bewick. Fifth edition (1807) was printed by Ed. Walker, Newcastle, one figure and one tail-piece being added, though the number of pages remain the same as in the fourth ; demy 8vo and imperial 8vo only were printed, and the price advanced to 13s. and 31s. 6d. Sixth edition (1811), an exact reprint of the fifth, except that demy 8vo only was employed, and the price raised to 21s. Bewick sold his share in this edition to Longmans. Seventh edition 1820, eighth 1824, very similar to the sixth, consisted of imperial, royal, and demy 8vo, prices 21s., 31s. 6d., and 42s.

Figures of the Quadrupeds, with Vignettes, without letterpress. Published in 1818 and 1824.

"The remarkable Kyloe Ox," bred in the Mull, Argyleshire, by Donald Campbell, Esq., and fed by Mr. Robert Spearman, &c. Six years old, killed July 22, 1790. Drawn and engraved by Thomas Bewick, 1790. Copperplate, 13 by 10 inches.

1791.

"Pieces of Antient Popular Poetry," &c. London : Printed by C. Clark, &c., 1791. 8vo.

Fourteen cuts by the Bewicks. Reprint published by Pickering, London, 1833.

"The Progress of Man and Society," &c. By the Rev. Dr. Trusler, &c. London. 12mo.

Upwards of 120 cuts by John. Second edition (1810) contains fresh cuts.

Second Edition of the "History of Quadrupeds." See page 8.

"Abstract of Evidence for House of Commons relating to the Slave Trade." Newcastle 1791. 12mo.

Title cut.

"The Bee." Edinburgh. 8vo.

Several cuts occur in the volumes of this periodical from 1791—4.

1792.

Third Edition of the "History of Quadrupeds." *See* page 8.

"Harrison's New Nursery Picture Book." Devizes (n. d.) 18mo.

Seventy cuts, said to be by John, but doubtful.

"The Works of Aristotle." In 4 parts. London: 1792. 18mo.

Four cuts.

"Fables by the late Mr. Gay." Edinburgh: printed for W. Coke, Leith. 12mo.

This is the edition referred to under the 1779 issue of Gay's Fables as having been printed in Newcastle, and the sheets purchased and Edinburgh inserted.

"The Looking-glass for the Mind; or, Intellectual Mirror." London: E. Newberry. 12mo.

Seventy-four cuts designed and engraved by John. Many editions since published, and though no new ones were added considerable difference is apparent in the cuts of the later editions, as they were frequently re-touched. The copper-plate frontispiece is not printed, except in early issues. Other editions appeared in 1794, in 1796, the seventh in 1798, another in 1812, the fifteenth in 1821, and another in 1827.

"Tynemouth: a Panegyrick Poem." Newcastle: 1792. 4to.

Two cuts of Tynemouth Abbey.

"The English Anthology." London: 1792. Three vols. small 8vo.

Several vignettes.

1793.

"The Peerage of Great Britain and Ireland," &c. London: 1793. 4to.

Several cuts by John. Only one volume was published.

"The Beauties of the Creation." London: 1793. Five vols. sq. 18mo.

Several cuts signed by John.

"The New Whole Duty of Man." Newcastle: 1793. 8vo.

Frontispiece on copper, signed "Engraved by Beilby and Bewick."

"Sporting Magazine." London : 1793, &c. 8vo.

Four cuts by John.

"The Northumberland Garland ; or, Newcastle Nightingale," &c. Newcastle : Hall and Elliott. 18mo.

One cut by Thomas Bewick. Reprinted without cut in 1809-10.

1794.

"The Poetical Works of Oliver Goldsmith." Complete in one volume, with the Life of the Author. Embellished with vignettes and tail-pieces, designed and engraved by T. Bewick. Hereford and London : 1794. 12mo.

Six cuts. An issue was also made of the same work, but with the date 1795. Re-issued in 1799. Another edition published in 1809, by Walker, Gloucester.

"Tales for Youth, in thirty Poems," &c. London : E. Newberry, 1794.

Thirty cuts by John. 12mo. J. H. Wynne is the writer. J. Harris, London, published another edition in 1815, with twenty-four new cuts, not engraved by Bewick.

"The Florists' Companion," &c. Newcastle : 1794. 12mo.

Several cuts by Thomas.

"History of the County of Cumberland." Carlisle and London : 1794. Two vols. 4to.

Many cuts, including the cuts of Roman Altars, Wetheral Church, and Priory.

1795.

"Poems by Goldsmith and Parnell." London : printed by W. Bulmer & Co., 1795. Royal 4to.

The cuts engraved by Thomas Bewick from drawings by his brother and Robert Johnston, except two engraved by John. In 1796 another edition was printed in royal 8vo. The next (called the *second*) edition was the same size, and appeared in 1802, and in 1804 another edition was published.

"Robin Hood. A Collection of all the Antient Poems, Songs, and Ballads now extant relative to that celebrated English Outlaw ; to which are prefixed Historical Anecdotes of his Life." Post 8vo. 1795. Two vols.

Fifty-eight cuts by Thomas and John. A volume with similar title published in York in 1805 ; another in 1832.

"Kings of England." London: 1795. 18mo.

Cuts by Thomas Bewick. "I believe that in this little volume the cuts were used for the first time which were afterwards employed in Goldsmith's English History."—*Bewick Collector*, supplement, page 20.

"Abridgment of the History of England." By Dr. Goldsmith. London: Vernor, Hood, & Co., 1795. 12mo.

Thirty-three heads. See also under 1800 and 1807.

"History of England." By Dr. Goldsmith. London: Newberry, 1795. 12mo.

Heads by Thomas Bewick. This was re-issued from Bath the same year.

"History of England." London: Vernor, Hood, & Co., 1795. Nine vols. 8vo.

Several signed cuts by Thomas Bewick, the majority by his pupils.

"The Hive of Modern Literature." Newcastle: S. Hodgson. (n. d.) 12mo.

First edition, several cuts. Later issues have many illustrations by Thomas Bewick and his pupil Clennell. An edition published in 1806.

"The Picture Book; or, York Toy." York (n. d.) 18mo.

Thirty-two cuts by John.

"The Art of Preserving Health." Manchester: 1795. 12mo.

One cut.

* * During 1795 and following years many small Religious Tracts were issued monthly.

Some of the cuts are thought to be by John, but this is doubtful. They were sold at about a penny each, and had one cut on the title. They were re-issued in 1803.

"The Poetical Works of Oliver Goldsmith, M.B." Hereford and London: 1795. 12mo.

Six cuts. Reprinted in Gloucester in 1809. See under 1794.

"The Literary Miscellany; or, Selections and Extracts." Nicholson, Poughnill, London, &c. (n. d.) 18mo.

Several cuts by Thomas Bewick. See Memoir, page 142. This was published



in portions at various intervals under the titles of "The Economy of Life," one cut; "Superiority of Religious Views," one cut (1799); "Amatory Pieces," one cut (1799); "Letters from Eliza and Yorick," one cut (1799); "Ancient Ballads," one cut (1799); and "Ballads and Songs," one cut (n. d.) *See* also under 1799 and 1801.

1796.

"The Chase: a Poem." By W. Somerville. London: printed by W. Bulmer & Co., 1796. 4to.

Thirteen cuts by Thomas Bewick, after designs by John Bewick. The first edition was published in royal 4to, and the second in 1802, in super-royal 8vo. These cuts display the great abilities of John Bewick as a designer, and of Thomas Bewick as an engraver. In the *Gentleman's Magazine* for 1825, a writer says: "The works of this young artist will be held in estimation; and the engravings to Somerville's 'Chase' will be a monument of fame of more celebrity than marble can bestow." A reprint published in 1802.

"The Blossoms of Morality." By the Editor of "The Looking-glass for the Mind." London: 1796. 12mo.

Forty-seven cuts by John; the first edition of this illustrated by him. Newberry, the publisher, in his advertisement, says: "Much time has elapsed since the commencement of this edition, owing to a severe indisposition with which the artist was long afflicted, and which, unfortunately, terminated in his death. And sorry, very sorry, are we to be compelled to state that this is the last effort of his incomparable genius."—October 6th, 1796. (John died December 5th, 1795.) Third edition published in 1801.

"The Beauties of History." By W. Dodd. London: second edition, 1796. 12mo.

Twenty-nine cuts. Third edition in 1800.

"History, &c., of Stockton-on-Tees." Stockton and London: 1796. 4to.

Two cuts by Thomas.

"Historical View of the French Revolution," 1789—95. Newcastle: 1796. 8vo, 2 vols.

One cut on title of each volume.

"Les Jardins," &c. Londres: 1796. 18mo.

Seven cuts.

1796 and 1800.

"Fabliaux, or Tales abridged from French manuscripts of the 12th and

13th Centuries." By M. le Grand. Translated into English verse. London: 1796. Two vols. super-royal 8vo.

The second was not published until 1800, and, (translated) by G. L. Way and Appendix by G. Ellis, were then added to the title page. Fifty-two cuts by Bewick. In 1815 a second edition was published in three small 8vo volumes, by J. Rodwell, but contained no new cuts.

1797 and 1804.

"History of British Birds." The Figures engraved on Wood by T. Bewick. Newcastle: printed by Sol. Hodgson, for Beilby & Bewick; sold by them, and G. G. & J. Robinson, London. Vol. I. containing the History and Description of Land Birds, 1797, imperial 8vo, royal 8vo, and demy 8vo. Vol. II. containing the History and Description of Water Birds, 1804, imperial 8vo, royal 8vo, and demy 8vo.

The letterpress of Vol. I. was written by Beilby, and that of the second by Bewick himself; a separation of interests of the partners had taken place between the times of publication, the partnership having been dissolved in 1797. The best of Bewick's cuts are contained in the first edition of the first volume of the "Birds," for though many new cuts were inserted in the subsequent editions, yet they are not equal to the best of those which had previously appeared. When the second volume was published, Bewick had attained his fiftieth year, and though he continued to draw and engrave for many years afterwards, with a skill peculiarly his own, he produced nothing to extend the fame which he had already acquired. The first edition of the first volume of the "History of Birds" contained xxxii. 335 pages, illustrated with 117 figures of Birds and 91 tail-pieces, and appeared in 1797. 1,000 copies were printed on demy 8vo, at 10s. 6d.; 850 on thick and thin royal 8vo, at 15s. and 13s. respectively; and 24 on imperial 8vo at 21s. each. A further impression was printed in 1798 (but bearing date 1797), and consisted of 650 on demy 8vo, 669 on royal 8vo, and 207 on imperial 8vo. There are several variations observable in individual copies of the "British Birds." For example, in the first volume of the first edition, published in 1797, the back of the last leaf is sometimes blank, sometimes with an advertisement of the third, and sometimes with one of the fourth edition of the "Quadrupeds." In some copies, also, of the same volume, the Sea Eagle is with, and others without, "Wycliffe, 1791." Other instances are known. The explanation of this is given in Jackson's "History of Wood Engraving," page 600: "When any of his works were in the press, the first thing Bewick did each morning, after calling at his own shop, was to proceed to the printer's to see what progress they were making, and to give directions to the pressmen about printing the cuts." It was during these visits that the alterations were made. The earliest copies of the first volume of the "Birds," first edition, contain the cut at page 285 in an uninked condition. Three days after publication all the copies remaining unsold were daubed with ink at the page referred to, in the endeavour to obliterate an offensive vignette.

The first edition of the second volume contained xx. 400 pages, illustrated with 101 figures and 139 tail-pieces, and appeared in 1804. A similar quantity to the first volume was printed, and sold at 12s. for demy 8vo, 15s. for royal 8vo thin, and 18s. for the same on thick paper, and 24s. for imperial 8vo.

The second edition of both volumes was published in 1805, Vol. I. containing xxxviii. 346 pages, illustrated with 118 figures and 117 tail-pieces; Vol. II. consisting of xxii. 400 pages, illustrated with 103 figures and 133 tail-pieces. No copies of this edition were published in demy 8vo.

The third edition, published in 1809, was printed on demy 8vo only. This edition is much esteemed, as the soft, spongy nature of the paper was capable of receiving better imprints than the previous paper employed.

The fourth edition was also printed only on demy 8vo, in 1816, and contains, in Vol. I., 329 pages, and in Vol. II., 400 pages.

The fifth edition appeared in 1821, and to this was added the supplement of 102 pages, containing additional text and cuts of Birds.

The sixth edition, printed in 1826, was the last edition which Bewick personally superintended. It was printed on imperial, royal, and demy 8vo; Vol. I. with xlv. 394 pages and 157 figures; Vol. II. with xxii. 432 pages and 143 figures, besides 14 figures of Foreign Birds. The supplement is incorporated with this edition.

A seventh edition was printed in 1832, and an eighth in 1847; the last having many previously unpublished tail-pieces.

"A Supplement to the History of British Water Birds" (n. d.) Demy 8vo. 44 pages.

"Figures of British Land Birds, engraved on Wood." By T. Bewick. To which are added "A Few Foreign Birds." Volume I. Newcastle: 1800.

Five hundred copies of this were printed, and sold at 12s. each.

"Addenda to the History of British Birds." Printed by Ed. Walker, Newcastle. Imperial 8vo, seven pages (n. d.)

"Figures of Land and Water Birds, with a few Foreign Birds." Newcastle: 1817. 4to.

About twenty-five copies were printed without the letterpress.

"A Supplement to the History of British Birds." The figures engraved on Wood by T. Bewick. Part I.—Land Birds. Part II.—Water Birds. Newcastle: printed by Ed. Walker, for T. Bewick, 1821. Imperial 8vo. Pages 52, 50 and 11.

"Figures to Supplement to Land and Water Birds." Newcastle: 1821. 4to.

Only a few copies taken off without the text.

"British Land Birds and British Water Birds." Engraved on Wood by Thomas Bewick. Newcastle: 1825. 4to. Figures only.

"Vignettes." By Thomas Bewick. Newcastle: 1827. 4to.

"What adds not a little to the value of the quarto copies of Bewick's Works, is the fact that no more are likely to be printed in that manner. In consequence of accidents to the blocks, the author determined that no more should be printed without the letterpress."—*Atkinson's Sketch of T. Bewick.*

"Vignettes." By Thomas Bewick. Newcastle: 1827. Demy 8vo.

These two volumes contain the vignettes and tail-pieces of the "Quadrupeds" and "Birds," without letterpress.

"On the Conduct of Man to Inferior Animals." Manchester: 1797.

One cut.

"The Children's Miscellany." London: 1797.

Twenty-eight cuts. Another edition in 1804.

"The British Champion." York: 1797. 18mo.

Forty-four cuts.

"Mother Shipton's Prophetic Legacy." York: 1797. 18mo.

Fifty-four cuts.

"The Fables of Mr. Gay." York: 1797. 18mo.

Several cuts. Many subsequent editions issued; but simply reprints. See under 1806.

"The Seasons." By James Thomson. York: 1797. 18mo.

Several cuts.

"Holy Bible." Newcastle: M. Angus (n. d.) Folio.

Portrait of Rev. Matt. Henry. Engraved by Beilby and Bewick.

"Father's Legacy to his Daughters." Manchester: 1797. 18mo.

Title cut. Another edition with five cuts. London: 1805.

1798.

"The Vicar of Wakefield." Hereford and London: 1798. 12mo.

Seven signed cuts by Thomas Bewick.





"Specimens of Wood Engraving." By Thomas and John Bewick. Newcastle: M. Angus, 1798. 4to.

Consisting of a title and eleven leaves.

"Poem." By Rev. J. Relph. Carlisle and London: 1798. 8vo.

Eighteen cuts. A previous edition of these poems was issued without cuts.

"Julia; or, Last Follies." London: 1798. 4to.

Two vignettes.

"Flowers of Poesy." Carlisle and London: 1798. 12mo.

One cut, previously used in Relph's Poems.

"Moral Philosophy," &c. Manchester, &c.: 1798. 18mo.

Title cut. (Two works issued.)

"The Economist; or, Englishman's Magazine for 1798." Newcastle: printed by M. Angus. Two vols. 12mo.

One woodcut by T. Bewick, "Liberty."

1799.

"The Hive of Ancient and Modern Literature: a Collection of Essays," &c. Newcastle: printed for S. Hodgson and G. G. & J. Robinson, London, 1799. 12mo.

The first edition had only four cuts by Bewick, but the foregoing had several more. The 1806 edition contained fourteen cuts. The fourth edition in 1812. In 1805 an octavo volume was published by Hodgson, containing the cuts only. It consisted of a title and twelve leaves.

"Sotheran's York Guide." York, London, &c.: 1798. 8vo.

One cut.

"The Literary Miscellany." Nicholson Ludlow, London, &c. (n. d.) 18mo.

A few cuts. The following were published:—"The Economy of Life," one cut; "Superiority of Religious Views," one cut; "Amatory Pieces," one cut. "Ballads and Songs," one cut; "Letters from Eliza to Yorick," one cut; "Ancient Ballads," &c., one cut; all by Thomas, and published in 18mo by Nicholson. See also under 1795 and 1801.

- "Garland of New Songs." Newcastle: Marshall (n. d.) 12mo.
Two only of the cuts by Thomas. Re-issued about 1815.
- "The Vocal Miscellany." Newcastle: 1799. 18mo.
One cut.
- "The New Songster." Penrith. 18mo (n. d.)
Eight cuts.
- "Sans Souci." Newcastle. 18mo (n. d.)
Four cuts.
- "The English Minstrel." Edinburgh. 18mo (n. d.)
Three cuts.
- "The Scottish Minstrel." Edinburgh. 12mo (n. d.)
Several cuts. Two editions. Also reprinted in 1807.
- "The Wreath." London, York, &c. 12mo (n. d.)
Two cuts.
- "Recreations in Agriculture." London. Six vols. royal 8vo. First vol., 1799; second and third, 1800; fourth and fifth, 1801; sixth, 1802.
Many cuts.
- Four large Woodcuts, "Zebra," "Elephant," "Tiger," and "Lion."
Engraved in 1799 for Pidcock, owner of a travelling menagerie. Two different cuts of the Lion were afterwards engraved.
- "Marmontel's Tales," selected and abridged. 1799. 12mo.
Several cuts.
- "The Picture Book." Stockton: printed by Christopher & Jennett (n. d.) 8vo.
About six hundred cuts, many by Thomas Bewick.
- "Cato: a Tragedy." By J. Addison. Manchester: 1799. 18mo.
One cut, signed "T. Bewick, sculp."
- "A Mirror for the Female Sex." By M. Pilkington. 1799. 12mo.
Several cuts.

1800.

"A General View of the Agriculture of Northumberland," &c. By J. Bailey and G. Gulley. Newcastle: printed by S. Hodgson, &c. 1800.

Several tail-pieces by Bewick. Many previously employed in "Quadrupeds."

"The History of All Nations." London and Newcastle: 1800. 12mo.

One cut at page 188.

"Charms of Literature; Prose and Poetry." Newcastle: printed by J. Mitchell, 1800. 2 vols. 18mo.

Several cuts. Five editions published; one in 1805, last in 1812. (This work was previously published in parts, under the titles of "Pathetic and Sentimental Pieces" (2 parts), and "Humorous Pieces" (2 parts).)

"Figures of British Land Birds." By Thomas Bewick. To which were added a few Foreign Birds. Vol. I. Newcastle: Beilby & Bewick, 1800.

Fourth Edition of the "History of Quadrupeds." *See* p. 8.

"Abridgment of the History of England by Dr. Goldsmith, continued to 1800." The Tenth Edition. London: Miller, Law, and Catar, &c., 1800. 12mo.

Heads by Thomas. The thirteenth edition published in 1805. Another edition (called the twelfth) in 1806. *See also* under 1795 and 1807.

"Bloomfield's Farmer's Boy." London: 1800. 4to.

Several cuts, said to be by Thomas Bewick. Other editions the same year in 8vo and 12mo; the fourth in 1801, fifth in 1801, the sixth in 1802, the seventh in 1803, and the twelfth in 1811. Other editions have been issued since, but not with Bewick's cuts. This work is entered in British Museum Catalogue as being illustrated by Bewick, but its authenticity is doubtful.

"History of the Family at Smiledale." London (n. d.) 18mo.

Ten cuts.

"The Triumph of Good Nature." London. 24mo.

Twelve cuts.

"Youthful Recreations." London (n. d.) 18mo.

Twelve cuts; several by John.

"Life and Adventures of a Fly." London (n. d.) 18mo.

Twelve cuts by John.

"Happy Family." York: 1800. 18mo.

Eight cuts. Reprint published in 1801.

"Forsaken Infant." Derby (n. d.)

Nine cuts by John. Reprinted in 1812.

"Divine Songs." York. 18mo. 1800.

Thirty-eight cuts.

"Collection of Pretty Poems." York: 1800. 18mo.

Sixty cuts.

"Grecian Daughter." By A. Murphy. Manchester: 1800. 18mo.

Signed cut.

"Douglas." By J. Home. Manchester: 1800. 18mo.

Signed cut.

"The Man of Feeling." Berwick: 1800. 12mo.

Eight cuts.

"Scotland's Skaith." Newcastle: 1800. 12mo.

Frontispiece and one cut, used for first time in this the tenth edition.

"Poems; Moral and Descriptive." By T. Dermody. London: 1800. 12mo.

Vignette at p. xi.

"Comus." By John Milton. Manchester and London: 1800. 18mo.

One cut on title.

"Poems." By Percival Stockdale. Alnwick: 1800. 12mo.

Several cuts.

"The Psalms of David." Sunderland (n. d.) 4to.

Frontispiece.



"The Grave." By R. Blair. Ludlow: 1800. 18mo.

Cut on title.

"Lessons of Truth." By Mrs. C. Matthews. York: 1800.

Seven early cuts.

1801.

"The Monthly Magazine." London. 8vo.

In the volumes for 1801, 1804, and 1805 are letters about and from Thomas Bewick.

"The Sportsman's Friend; or, the Farmer's Footman." With figures of the Instrument and its use. Newcastle: printed by E. Walker, 1801. 8vo.

Two woodcuts and one copper etching by T. Bewick. Letterpress by H. U. Reay.

"Morning's Amusement; or, Tales of Animals." By Mrs. C. Matthews. York: T. Wilson and R. Spence, 1801. 1 vol. *only*, 18mo.

The cuts had previously been published in other children's books, and are early specimens of T. Bewick's work.

"The New Preceptor," &c. Newcastle: 1801. 12mo.

Newcastle arms.

"The Beauties of Natural History." Derby (n. d.) 18mo.

Eleven cuts. *See under 1790.*

"Steel's Naval Chronologist," 1793—1801. London (n. d.) Small 4to.

Frontispiece by Thomas Bewick. Several editions published.

"Dodsley in Miniature; or, the Polite Fabulist." York: 1801. 18mo.

Several cuts previously employed for the "Select Fables," 1784.

"Elegiac, Shaw's Monody," &c. Ludlow and London: 1801. 18mo.

One vignette on title.

"History of England and Scotland." Newcastle: 1801. 4 vols. 8vo.

Several cuts considered to be by Thomas Bewick.

"The Literary Miscellany." Poughnill: 1801. 12mo.

Three cuts by Thomas Bewick, and others by his pupils.

"Beauties of British Poetry." By T. Melmoth. Huddersfield and London :
1801. 12mo.

Several cuts. Another edition in 1807.

1802.

"Holy Bible Abridged." York: 1802. 18mo.

Twenty-eight cuts.

"Sketches from Nature." Fifth edition. London, &c.: 1802. 12mo.

Several cuts by Thomas Bewick and pupils.

"Beauties of Modern Literature." Richmond and London: 1802. 12mo.

Two cuts.

"Happy Village." A Poem. South Shields: 1802. 4to.

Copper engraving, after Richard Wallis, rector of Seaham.

"Monthly Magazine" for July, 1802. 8vo.

One cut.

"The Fashionable Songster." Newcastle: 1802.

Frontispiece.

"Anecdotes of Clairville Family." York: 1802. 18mo.

Reprinted in 1809.

"History of Birds, with a familiar description of each in verse and prose."

York: 1802. Square 12mo.

Several cuts.

"Wonderful Life, &c., of Robinson Crusoe." York: 1802. 18mo.

Seven cuts. Another edition published later.

1803.

"Cortex Salicis Latifoliæ, or Broad-leaved Willow Bark." Newcastle and London (n. d.) 8vo.

Frontispiece on copper.

"The Monitor." Newcastle: 1803. 12mo.

Frontispiece.

"Pleasing Moralists." York: 1803.

Twenty-eight cuts.

"Newcastle Songster." Part I. 1803.

One cut on title. Also used in parts ii. (1805) and iii. (1806).

"The Holy Bible Abridged." York: 1803. 18mo.

Thirty-one cuts.

"Little Goody Two Shoes," &c. York: 1803. 18mo.

Thirty-two cuts.

"Holiday Present." York: 1803. 18mo.

Twenty-five cuts.

"History of Goodville Family." York (n. d.) 18mo.

Eighteen cuts, published at this date, or a short time afterwards.

"Memoirs of a Peg-top." York (n. d.) 18mo.

Twenty-eight cuts.

"A Spring Day." By J. Fisher. Edinburgh: 1803. 8vo.

Four cuts. Second edition (Edinburgh), 1806; third, 1808; and the fifth, in 1819.

"The Sportsman's Cabinet; or, a Correct Delineation of the Canine Race."

London: 1803. Two vols. 4to.

Several of the vignettes are by T. Bewick. Second Edition, 1820.

1804.

"Fables of Æsop." By S. Croxall. London and York: 1804. 12mo.

Fully fifty cuts by T. Bewick, together with older engravings. Other editions in

1810 (twentieth), 1812, and 1831, the cuts in latter being touched by Charlton Nesbit, Bewick's pupil.

"Virgil Travestie: a Mock Poem." By C. Cotton. London: 1804. 12mo.

Four cuts, said to be by Thomas. The first edition was published earlier than this, the fourteenth in 1807.

"Beauties of Natural History," selected from "Buffon's History of Quadrupeds." London, York, and Alnwick. 12mo.

Thirty-seven cuts by Bewick, previously published by Saint and others. See under 1790.

"History of British Birds." Volume II. Newcastle: 1804.

See under 1797, page 14.

"The Picture Room." York: 1805. Square 18mo.

Nineteen cuts.

"Mrs. Pleasant's Story Book." York: 1804. 18mo.

Seventeen cuts.

"The Sugar Plum." York: 1804. 18mo.

Eleven cuts.

"History of Primrose Prettyface." York: 1804. 18mo.

Thirty-seven cuts.

"Sleeping Beauty." York: 1804. 18mo.

Seven cuts.

"Fables of Æsop," &c. By S. Croxall. London and York: 1804. 12mo.

Many cuts by Bewick and others.

"Gentle Shepherd." A. Ramsay. Edinburgh: 1804. 18mo.

Several cuts previously employed.

"Woes of War." Newcastle: 1804.

One previously used cut.



BUTCHER AND

"BRITISH FIELD

Lent by W. B.

1805.

"Robin Hood's Garland; being a Complete History of all the Notable Exploits," &c. York: T. Wilson and R. Spence, 1805. 18mo.

Several of the first of Bewick's woodcuts. Second edition, 1811.

Wood Engravings for the "Hive." Newcastle: 1805. 8vo.

Several cuts by Thomas Bewick and pupils. Two different editions issued.

"The Literary Cabinet; or, Mental Repository," &c. Sunderland: 1805. 12mo.

Vignettes by Thomas Bewick.

"The Foundling." Newcastle: 1805. 24mo.

Eight cuts.

Second edition of both volumes of the "History of British Birds." See p. 14.

Impressions of Wood Blocks in the possession of J. Mitchell. Newcastle. 8vo.

Two hundred and twenty-nine cuts.

"Prayers to be said before and after Mass, &c." Manchester: 1805. 12mo.

The title cut appears to be by Bewick, but it is considered doubtful by Mr. Hugo in his "Collector."

"Complete Grazier," &c. London, Newark, &c.: 1805. 8vo.

Several cuts of farming implements.

"The York Herald."

This newspaper contains cuts of Fighting Cocks during several years.

"Man of Feeling." Newcastle: Mitchell, 1805. 12mo.

Fourteen previously used cuts. Two different editions, one with fewer cuts.

"The Seasons." By J. Thomson. London: Wallis, 1805. Royal 8vo.

Several cuts after Thurston's designs.

"The Seasons." By James Thomson. With Life by Dr. Johnson, &c.
London: Wallis, 1805. 8vo and 12mo.

A different book from the preceding. Several cuts by Thomas Bewick after Thurston's designs. Another edition published in Edinburgh in 1809 with eight cuts.

"Father's Legacy to his Daughters." London. 18mo.

Frontispiece used in Relph's "Poems," &c.

"The Fairing." York: 1805.

Thirty-one cuts.

1806.

"The Hermit of Warkworth: a Northumberland Ballad." By Dr. J. Percy.
Alnwick: 1806. 12mo.

Various cuts by T. Bewick after designs by Craig. Second edition 1807; also several editions since, in 1821, 1825, and in 1841, about 1850, and in 1878.

"Holy Bible." Newcastle: 1806. Folio.

Many large engravings on copper, signed "Thomas Bewick and R. Beilby."

"Antiquities of Anglo-Saxon Church." Newcastle: 1806. Two vols. 8vo.

Cuts on both titles. Second edition 1810.

"Memoirs of Dr. Trusler," &c. Bath: 1806. 4to.

Five vignettes. Only one part published.

"Selections from Works of Madame de Genlis." London: 1806.

One cut.

"The Young Reader." Newcastle: 1806.

Thirty-three cuts.

"Cabinet: containing the Select Beauties of Addison," &c. Coventry, &c.:
1806.

Frontispiece only by Bewick.

"Child's Monitor." By J. Hornsey. York: 1806. 12mo.

Several previously used cuts.

"The Fables of Mr. John Gay." In Two Parts. York: 1806. 12mo.

Reprint of 1779 edition, but with several additional cuts. This was reprinted in 1810, in 1811, and again in 1842. (London and York.)

"Newcastle Chronicle."

This newspaper during many years contained cuts by Bewick, employed in advertisements.

"Three Instructive Tales for Little Folk." London (n. d.) 24mo.

Eight cuts by John.

"Measure for Measure." Manchester: 1800. 18mo.

One cut signed.

"Charms for Children," &c. York: 1806.

Several previously used cuts.

"British Primer," &c. Newcastle: Fifth Edition (n. d.)

Ten cuts.

"Pilgrim's Progress." By J. Bunyan. Taunton: 1806. 12mo.

Six cuts by Thomas Bewick, after Thurston.

"The Holy War." By J. Bunyan. London (n. d.)

Three cuts by John.

1807.

"Interesting Anecdotes of the late Princess of Wales." Newcastle. 12mo.

Frontispiece used in "Flowers of British Poetry." See under 1812 and 1817.

"Wolkmar and his Dog." Newcastle (n. d.)

"The Absent Man." Newcastle.

"Life of Daniel Dancer." Newcastle.

"Ducks and Pease: a Dramatic Piece." Newcastle.

The preceding four have each a frontispiece by Thomas Bewick. Another edition of latter with four cuts, Alnwick: 1827.

"Sporting Anecdotes." London n. d.

Cut on title, published in "British Field Sports." See under 1818.

"Cotter's Saturday Night." Newcastle: 1807.

Frontispiece.

"Ancient Historic Ballads." Newcastle: 1807. 12mo.

Title cut.

"Abridgment of the History of England." By Dr. Goldsmith. Continued to September. 1807. London and Gainsborough: 1807. 12mo.

The heads of a larger size than issued in 1795 and 1800. Other editions in 1812 continued to 1814. Gainsborough. 1814 to 1816: Derby, 1816. See also under 1795 and 1800.

"Scripture Illustrated." London: Vernor, Hood, and Sharp, 1807. 4to.

Ninety-four cuts, three only by Bewick. No letterpress except a table of directions to the passages from which the designs are taken.

"Picture of Newcastle." n. d. about 1807. Crown 8vo.

One cut.

"Memoir of John Lord de Joinville." London: 1807. Two vols. 4to.

Cuts on titles.

"Poems." By J. Hodgson. London: 1807. 12mo.

Several cuts.

"Anacreon," &c. Edinburgh: 1807. 18mo.

Frontispiece.

"Memoir of Two Veteran Soldiers." Newcastle: 1807. 12mo.

Frontispiece.

Fifth edition of the "History of Quadrupeds." See page 8.

1808.

"The Poetical Works of Robert Burns." With his Life. Alnwick: printed by Catnach and Davison, 1808. Two vols. 12mo.

Cuts by T. Bewick, after designs by Thurston: thirty-two in first volume, and twenty in the second. Another edition in five volumes was issued in 1814, and again in 1828. A different edition was also published in 1808.





"The Grave." By R. Blair. And Gray's "Elegy." Alnwick: 1808. 12mo.
Cuts by Bewick. Another edition in 1811.

"Repository of Select Literature." Alnwick: 1808. 12mo. Two vols.
Many cuts, also used in other works.

"Yorkshire Dialect Specimens." 1808. 12mo.
Several cuts.

1809.

"History of French and British Armies in Egypt." Newcastle. First vol.
1809, second vol. 1810.
Many cuts by Bewick.

"History of the Horse." London: 1809. 4to.
Many cuts by Bewick.

"Anecdotes of Birds." London: 1809. 12mo.
Several cuts.

"Shorter Catechism." York: 1809.
One cut by John Bewick.

"The Lay of the Reed Water Minstrel." Newcastle: 1809. 4to.
Frontispiece. The second edition has not this cut.

"The Practical Surveyor." By Rev. John Furnass. Newcastle: 1809.
Seven plans on copper and many diagrams on wood by T. Bewick. The
colouring by Miss Bewick.

"Natural History of British Quadrupeds, Foreign Quadrupeds, British Birds,
Water Birds, Foreign Birds, Fishes, and Reptiles, Serpents, and
Insects." Alnwick: 1809. 18mo.

Two hundred and forty-seven cuts. The different divisions were originally
published in separate parts.

Third edition of both volumes of the "History of British Birds," considered
a fine edition. See page 14.

"The Pilgrim's Progress." Gainsborough: 1809. 12mo.

Four cuts. An octavo edition of the same book with seven cuts by Thomas Bewick was published the same year in Edinburgh.

"Poems chiefly in Scottish Dialect." Alnwick: 1809.

One cut.

"Poetical Works of J. Waddell." Morpeth: 1809. 12mo.

Sixteen cuts.

"Rural Felicity." London: 1809. 24mo.

Eight cuts.

"Visits of Tommy Lovebook," &c. London: 1809. 24mo.

Thirteen cuts.

"History of Tommy Careless." London: 1809. 24mo.

Eight cuts.

"The Foundling." London: 1809. 24mo.

Eight cuts.

"The Happy Shepherd." Gainsborough: 1809. 18mo.

Three cuts by John Bewick.

1810.

"A New Family Herbal," &c. By R. J. Thornton. London: 1810. Royal 8vo.

Two hundred and sixty-one cuts by T. Bewick and pupils. Second edition in 1814, demy 8vo.

"General View of the Agriculture of Durham." By J. Bailey. London: R. Phillips, 1810.

Two woodcuts of cattle and four others.

"The Poetical Fabulator; or, Beauties in Verse," &c. York: 1810.

Thirty-one cuts.

"Life of John Thompson." Newcastle: 1810. 12mo.

Two tail-pieces.

"Yorick's Budget." Newcastle: 1810. 12mo.

One cut.

"Select Scottish Songs." Edited by R. H. Cromek. London: 1810. 8vo.

One cut.

"Treatise on Live Stock." London, &c.: 1810. 8vo.

Several of the cuts by Thomas Bewick.

"Indian Cottage." By M. S. Pierre. Newcastle: 1810. 12mo.

Two cuts.

"History of the Earth and Animated Nature." Alnwick: 1810. 12mo.

Two vols.

Four vignettes.

"British Picture Books of 'Beasts,' 'Birds,' and 'Beasts and Birds.'" Alnwick. 12mo.

Each of these three contains vignettes.

"A Zebra."

A medium size woodcut, engraved for Mozley of Gainsborough.

"Workington Agricultural Society Anniversary." 1810. 8vo.

Cut on title.

"Thoughts on Hunting." By William Beckford. London: 1810. 8vo.

Cut on title. Another edition in 1820.

"Treatise on Diseases of Dogs." By D. Blane. London: 1810. 12mo.

Cut on title.

"Treatise on Diseases of Horses and Dogs." By D. Blane. London: 1810. 12mo.

Cut on title.

"Holy Bible in Miniature." York: 1810. 18mo.

Forty-nine cuts.

"Vicar of Wakefield." By Goldsmith. Edinburgh: 1810. 18mo.

Frontispiece.

1811.

"The Poetical Works of Thomas Adams." Alnwick: 1811.

Fifteen cuts by Bewick, all previously published.

"Memoir of Rev. J. Farrer." London: 1811. 8vo.

Portrait by Thomas. Re-issued in 1844.

"Northumbrian Minstrel." Alnwick: 1811. 12mo.

A few previously used cuts.

Sixth edition of the "History of Quadrupeds." See page 8.

1812.

"Epistles in Verse." By G. Marshall. Newcastle: 1812.

Twelve cuts, one only (Cape of Good Hope) by Bewick.

"Meditation and Contemplation." By J. Hervey. Gainsborough: 1812.
12mo.

Cut on title.

"Poetical Works of Goldsmith." Alnwick: 1812.

Five cuts.

"Rhymes of Northern Bards." Newcastle: 1812.

Cut on title.

"Flowers of British History." Newcastle: J. Mitchell. 18mo. (n. d.)

Seven cuts by Thomas and John Bewick, used in "Anecdotes of Princess of Wales." See under 1807 and 1817.

"Spelling Book." By J. Warden. Newcastle: 1812. 12mo.

Seven cuts of animals.



GOING HOME.

"THE POETICAL WORKS OF ROBERT FERGUSON

Lent by J. W. BARNES, R

"New Testament." Newcastle: 1812. 12mo.

One cut of Crucifixion.

. In 1812 Wilson and Son, York, published several children's books, most of which contain previously used cuts. They are in 24mo, namely, "Parents' Best Gift," "Sister's Gift," "Entertaining Fables," "Whittington and his Cat," "London Cries," "Babes in the Wood," "Cinderella," "Little Francis."

"Elegant Poems." Gainsborough: 1812. 18mo.

Frontispiece.

1813.

"Explanation of the Epistle to the Hebrews." By H. Rutter. Newcastle: J. Bell. 12mo.

Frontispiece.

"Fables of Æsop and others." By S. Croxall. London and York: 1813. 12mo.

The earlier editions did not contain many cuts by Thomas Bewick; this has several used in Saint's "Select Fables."

"History of Crazy Jane." Alnwick: 1813. 12mo.

Frontispiece.

"History of Alnwick." 1813. 12mo.

Frontispiece. Second edition 1822.

"Ballads in Cumberland Dialect." Alnwick (n. d.) 18mo.

Several cuts.

"Honey-Jug." York: 1813. 24mo.

Thirteen cuts.

1814.

. About 1814 Davison of Alnwick published nearly twenty 32mo halfpenny books which contain cuts by Thomas Bewick. They had all previously been employed in one or other of the many publications issued from his press.

"History of Little King Pippin," &c. Glasgow: Lumsden, 1814. 32mo.

A few of the cuts are by Bewick.

"The Child's Instructor." Glasgow: Lumsden (n. d.) 32mo.

A few of the cuts are by Bewick.

"Gammer Gurton's Garland of Nursery Songs," &c. Glasgow: Lumsden (n. d.) 32mo.

Twenty-eight cuts.

"Holiday Entertainment." Glasgow: Lumsden (n. d.) 18mo.

Ten cuts, said to be by Bewick.

"Fun upon Fun," &c. Glasgow: Lumsden (n. d.)

Three cuts.

* * Lumsden published several other works containing cuts, which are considered by some to be by Bewick, but it is doubtful if they are by him.

Large cut of a Lion in Howis's "Collection of Wild Beasts."

By Thomas Bewick, February, 1814.

"The Poetical Works of R. Ferguson, with his Life." Alnwick: 1814. Two vols. 12mo.

Several cuts by T. Bewick, some previously published.

"Day: a Pastoral." Alnwick (n. d.) 12mo.

Thirty-two cuts.

"Dr. Goldsmith's Abridgment of the History of England." Gainsborough: 1814. 12mo.

Numerous cuts of heads by T. Bewick. See under 1795.

"Newcastle Antiquarian Society's Report." Newcastle: 1814. 4to.

Cut on title.

"System of Natural History." By Buffon. Alnwick: 1814. Four vols. 12mo.

Two hundred and thirty-six cuts, many by Bewick.

"Specimens of Cast-Metal Ornaments." Alnwick (n. d.) 4to.

Many cuts.

"The Youngster's Diary." Alnwick (n. d.) 12mo.

Thirty-five previously used cuts.

1815.

"Northumberland and Newcastle Pitt Club," 1815 to 1823. 8vo.

Arms of the Club.

"Catalogue of Pictures at Old Hall, Manchester," 1815. 4to.

Two cuts.

"A Garland of New Songs." Newcastle (n. d.) 12mo.

This work was issued in numbers of eight pages each, and contains early cuts by Thomas Bewick.

"Collection of New Songs." Newcastle (n. d.) 12mo.

Early cuts, published in a similar way to preceding.

"Excellent New Songs." Alnwick (n. d.) 12mo.

Cut on each title.

"Amusing and Instructive Tales." By J. H. Wynne. 1815. 12mo.

Several cuts.

1816.

"A History of Hartlepool." By Sir C. Sharp. Durham: 1816. 8vo.

Several cuts. A reprint in 1851.

"L'Hermite de la Guiane." Paris: Pillet, 1816.

At pages 241, 337, and 349, three of Bewick's cuts are closely imitated; thus showing his influence on the art of the period.

"The Budget." Newcastle: 1816. 12mo.

One cut.

"The Legend of St. Cuthbert," &c. By R. Hegge. Sunderland: 1816. 4to.

Five cuts, partly by Bewick and partly by Nicholson.

"Dialogues consisting of Words of One Syllable." London: 1816.

Two cuts by John; those at pp. 84 and 93.

"Archæologia Æliana; or, Tracts relating to Antiquity." Newcastle: 1816, 1822, 1844. 4to.

Several of the cuts by Bewick. In three parts.

"Great Flood on the Tyne, 1815." Newcastle: 1816. 8vo.

Four cuts.

"Codicil of Rev. Dr. R. Tomlinson." Newcastle (n. d.) 12mo.

One cut.

"Charnley Catalogue of Books." Newcastle: 1816. 8vo.

Five cuts. The Catalogues from 1816 to 1824 contain cuts. See 1817.

"Introduction to Reading and Spelling." By Hewlett. London: 1816. 12mo.

Four signed cuts.

Fourth edition of both volumes of the "History of British Birds." See page 14.

1817.

* * * About fifty reprints were published in 1817 by a society formed in Newcastle for reprinting scarce tracts. These were usually illustrated with one cut by Bewick which had been executed for private parties.

"Charnley Catalogue of Books," 1817. 8vo.

Six cuts. Others published in 1818 (three cuts), in 1820 (four cuts).

Portrait of Thomas Bewick. Engraved by J. Burnet, after J. Ramsay. London, October 25, 1817. 21s.

"Figures of Land and Water Birds, with a few Foreign Birds." Newcastle: 1817. 4to. See page 14.

"Newcastle Remembrancer," 1817. 8vo.

Two cuts.

"Interment of the Princess Charlotte," 1817. Newcastle. 8vo.

With the cut used in "Flowers of British History," 1812, and "Anecdotes of the Princess," 1807.



"Memoirs of the Life and Writings of Luis de Camoens." By J. Adamson.
London: Longman & Co. 1820. Two vols.

Several cuts by Bewick. Blocks destroyed by fire in 1849. One edition published in crown 8vo, and another in royal 8vo.

"Select Fables." With cuts designed and engraved by T. and J. Bewick and others, previous to the year 1784; together with a Memoir and a Descriptive Catalogue of the Works of Messrs. Bewick. Newcastle: printed by S. Hodgson, for Emerson Charnley, &c. London: 1820.

Many cuts by the Bewicks, all of which had been previously issued. Reprints in 1847, 1871, and 1879. *See also* under 1784.

"Angler's Progress." Newcastle: 1820. 8vo.

One cut.

Seventh Edition of the "History of Quadrupeds." *See* page 8.

1821.

"A Supplement to the History of Birds." Newcastle: printed by Edward Walker for T. Bewick. 1821.

Forty-two figures of Birds and forty-one vignettes by Thomas Bewick, printed in two parts on imperial, royal, and demy papers. A few were printed in 4to with no letterpress. This Supplement was bound up with the subsequent editions of the "Birds." *See* page 14.

"Fisher's Garland." Newcastle.

These were published annually from 1821 to 1845. Nearly every one contains a cut on the title.

Fifth edition of both volumes of the "History of British Birds," to which was added the Supplement. *See* page 14.

Figures to Supplement to "Land and Water Birds." Newcastle: 1821. 4to.
See page 14.

"A Supplement to the History of British Birds." The figures engraved on wood by T. Bewick. Part I.—Land Birds. Part II.—Water Birds. Newcastle: printed by E. Walker for T. Bewick. 1821. Imp. 8vo, pp. 52.

"Caledonian Muse." J. Ritson. London: 1821. 12mo.

This was printed in 1785, but the publishers' premises having been burned, the sheets lay until 1821, when they were published. The cuts are by Thomas Bewick.

"Rejoicings, Illuminations, &c., in Newcastle, from 1761 to 1821." 8vo.

Several cuts.

"Engravings by Thomas Bewick." Newcastle: 1821. 4to.

Fifty-one cuts.

1822.

"Address to Northumbrian Social Society." Newcastle: 1822.

One cut.

"Collections for a History of the Ancient Family of Carlisle." London: 1822.

Privately printed. Several cuts by Bewick.

"Sams' Catalogue of Books." Darlington: 1822, 1824, 1826. 8vo.

Each part contains several cuts.

"Beauties of Æsop and other Fabulists." London: 1822. 12mo.

Thirteen cuts. The third edition.

"Thomas Curry, the Pious Keelman." Newcastle: 1822. 8vo.

One cut.

"Specimen of Printing Types." J. Clark, Printer. 1822.

Several cuts.

1823.

"Trial of Watson." Newcastle: 1823. 8vo.

One cut.

"Memoir of Dr. C. Hutton." By J. Bruce. Newcastle: 1823. 8vo.

Cut of Hutton's Medal.



SPORTSMAN AND HORSE
"BRITISH FIELD SPORTS."
Lent by W. BROWN. F





"Description of the County of Durham." By G. A. Cooke. London (n. d.)
12mo.

Three cuts.

"County Rate Schedules." Durham: 1823. 4to.

Seal cut by Thomas Bewick.

"Sorrows of Yamba." Newcastle: 1823. 8vo.

Negro kneeling.

"Negro Sale at Demerara." Newcastle (n. d.) 8vo.

Negro kneeling.

"Objects of the Newcastle Abolition Society." 1823. 8vo.

Negro kneeling. Another edition in 1825.

"Description of Alnwick Castle." Alnwick (n. d.)

Frontispiece. Another edition in 1851.

"The Cadger's Trot." A Lithograph. Sketched by T. B. at Edinburgh, 21st
August, 1823. Robertson & Ballantine, Lithographers, Edinburgh.

This is the only lithograph Bewick ever executed.

"Border Wars of 1823."

A single cut, showing some English and Scotch boys fighting; not published in
any book.

1824.

Eighth edition of the "History of Quadrupeds." *See* page 8.

"Figures of the Quadrupeds and Vignettes without letterpress." *See* page 9.

"Tyneside Minstrel." Gateshead: 1824. 12mo.

Frontispiece.

"Tom Thumb's Play-Book." Alnwick (n. d.) 18mo.

Several cuts previously used.

"Tyneside Songster." Alnwick (n. d.) 12mo.

Two cuts,

1827.

"Vignettes by Thomas Bewick." Newcastle: printed by Edward Walker, 1827.

The tail-pieces or vignettes (282) of the Quadrupeds and Birds without letter-press. 8vo and 4to. See page 15.

"Account of Newcastle." By E. Mackenzie. Newcastle: 1827. Two vols. 4to. Several cuts.

"Synopsis of the Newcastle Museum, late the Allan, formerly the Tunstall or Wycliffe Museum." By G. T. Fox. Newcastle: 1827. 8vo.

Two cuts by Thomas Bewick and two by his son Robert.

"Memoirs of M. Tunstall and G. Allan, with Notices of the Works of Thomas Bewick." By G. T. Fox. Newcastle: 1827. 8vo.

Title cut.

"British Literature." By T. Young. Newcastle: 1827. 8vo.

Three cuts.

"Collection of Songs in Newcastle Dialect." Newcastle: 1827. 12mo.

Title cut.

"Splinters, partly from our Blessed Constitution." Newcastle: 1827. 12mo.

Several cuts.

1828.

"Collection of Publications relating to Newcastle and Gateshead." Newcastle: 1828. 8vo.

A series of tracts published in 1828, with cuts by Bewick.

"Poems and Songs of Robert Burns." Alnwick: 1828. 18mo.

Several cuts previously used.

"Lessons for Children." By Mrs. Fenwick. London: 1828. 12mo.

Several cuts previously used.

"History of Filey in Yorkshire." By J. Cole. Scarborough. 8vo.

One cut.



WAITING.
"BRITISH FIELD S"
Lent by W. Ba

"The Alarm; or, the World Distracted."

A cut showing the earth surrounded by fiends. First published in "Memoir," 1862, page 325.

"Blackwood's Magazine," for June, 1828,

Contains a notice of Bewick.

1829.

* * The following have been published since Thomas Bewick's death in 1828. Nearly all the illustrations for these works had been previously used, except those inserted in the eighth edition of the "History of British Birds," 1847, and in the "Memoir of Thomas Bewick," in 1862.

"Sykes's Tracts: Verses on Alnwick Castle." &c. Newcastle: 1829. 8vo.

Several cuts.

"Time's Telescope" for 1829. London. 12mo.

Several cuts.

"A Catalogue of the Public Library, St. Nicholas, Newcastle," 1829. 8vo.

One cut.

1830.

"Concise View of Colonial Slavery." Newcastle: 1830. 8vo.

Kneeling Negro.

"Memoir of Thomas Bewick, with a Catalogue." Newcastle: 1830. 8vo.

Several cuts.

"Collection of Papers, Speeches, &c., delivered at the Newcastle Election in 1830." Newcastle: 1830. 4to.

One cut.

"The Northern John Bull." Vol. I. Newcastle: 1830. 8vo.

Several cuts.

"The Golden Chain." By Mrs. Sherwood. Berwick: 1830.

Four cuts by Bewick's son, Robert Elliott Bewick.

L

"Sketch of the Life and Works of the late Thomas Bewick." By G. C. Atkinson. Newcastle: 1830. 4to.

Published in the "Transactions of the Natural History Society of Newcastle" for 1831.

1831.

"Natural History Society's Transactions." Newcastle: 1831. 4to.

Seal of the Society. In 1838 the second volume was published with the same cut.

"Sportsman's Repository—Horse and Dog." London: 1831. 4to.

Several cuts.

1832.

"Waiting for Death." Woodcut twelve by nine inches, left unfinished by Bewick at his death.

It represents an old worn-out horse, and was intended to have been printed from several blocks, thus to gain "a greater variety of tints and a better effect than could be otherwise obtained." Published by Robinson, Newcastle, together with a small pamphlet on Bewick.

"The Mirror" (No. 557, for July 14th, 1832),

Contains a view of Bewick's birthplace.

Seventh edition of both volumes of the "History of British Birds." *See* p. 14.

1833.

"Local Records." Newcastle: John Sykes, 1833. Two vols. 8vo.

Many cuts.

1834.

"Metrical Legends of Northumberland." Alnwick: 1834. 12mo.

Eleven cuts.

"Bishoprick Garland." London: 1834. 8vo.

Several cuts. *See* also under 1784.

1836.

"Declaration of Durham Abolition of Slavery Society." Durham: 1836. 8vo.

Kneeling Negro.

"Bibliotheca Lusitana." Catalogue of books relating to Portugal. Newcastle: 1836. 8vo.

Several cuts, used in "Life of Camoens," 1820.

"The Gentle Shepherd." By Allan Ramsay. Alnwick: 1836. 18mo.

Three cuts.

"Introduction to Spelling and Reading." By W. Markham. Alnwick (n. d.) 12mo.

Several cuts. Another edition bears imprint, "Newcastle."

1839.

"A Treatise on Wood Engraving." By J. Jackson and W. A. Chatto. London: 1839. 4to.

Several cuts by and after Thomas and John Bewick, and many anecdotes by their pupil, the author, and others. Another edition in 1861. Third in 1880.

1840.

"Papers respecting Peter Watson." Newcastle: 1840. 4to.

One cut.

"Obituary of C. N. Wawn." Newcastle: 1840. 4to.

One cut.

1841.

"The Local Historian's Table Book." London and Newcastle: 1841 to 1846. Royal 8vo.

Many cuts.

1842.

"Lusitania Illustrata." By J. Adamson. Newcastle: 1842. 8vo.

One cut.

"Collection of Newspaper Extracts." Alnwick: W. Davison, 1842. 12mo.

Several cuts.

"Remarkable Events in English History," &c. London: 1842.

Four initialled and other cuts.

1843.

"Biographical Sketch of J. T. Brockett." Newcastle: 1843. 4to.

Three cuts. Another edition in 1846. The following were also published in Newcastle in 1843, each containing one cut:—"Biographical Sketches of J. Marshall;" "Biographical Notice of Rev. William Carey;" "Memorial to Senate of Hamburg."

"Entertaining Naturalist," &c. By Mrs. Loudon. London: 1843.

Many cuts by Bewick and others. Another edition in 1850.

"Naturalist's Library." Edinburgh: 1843. 12mo.

Contains in volume on "Parrots" (vol. xviii.) a memoir of the Bewicks by the Rev. Mr. Turner.

1845.

"Obituary Notice of W. A. Hails." Newcastle: 1845. 4to.

One cut.

"The Snow Shroud." Newcastle and London: 1845. 8vo.

One cut at p. 15.

"British Quarterly Review," for November, 1845.

Contains a notice of Bewick.

1846.

"Obituary Notice of Rev. J. Mack." Newcastle: 1846. 4to.

One cut.

"Guide through Newcastle-on-Tyne." Newcastle: 1846. 12mo.

One cut at p. 166.

"Howitt's Journal" (No. 38, Vol. II., for September 18, 1846),

Contains a memoir and portrait of Thomas Bewick.



"SELECT FABLES"
Lent by J. W. FOR

1847.

"Select Fables." London: 1847. 8vo. *See* under 1820.

Eighth and last edition of both volumes of the "History of British Birds."

See page 14.

"This edition contains about twenty additional vignettes, not before published, which were designed and engraved on wood by the late Thomas Bewick, being part of a series intended by him as embellishments for a 'History of British Fishes,' on which he was engaged at the time of his death."—*Advertisement*.

1848.

"Contents of a Manuscript belonging to Lord Howard." Newcastle: 1848. 8vo.

One cut.

1849.

"Catalogue of Books belonging to the late Sir C. Sharp." 1849. 8vo.

Various cuts.

"The Haunted House at Willington." North Shields: 1849. 12mo.

Several early cuts by John Bewick.

"Songs of the Tyne." Newcastle (n. d.) 18mo.

One cut in each number.

"The Irish Songster." Newcastle (n. d.) 18mo.

One cut.

"Adelaide; or, the Shepherdess of the Alps." Newcastle (n. d.)

One cut.

1850.

"Dialogue between North and South Tyne Rivers." Newcastle: 1850. 4to.

One cut.

"Letters between J. Ellis and W. Scott." Newcastle: 1850. 4to.

One cut.

"Genealogy of Radclyffe of Dilston." Newcastle: 1850. 4to.

One cut.

"Entertaining Naturalist." London: 1850. *See* under 1843.

"The Howdy and the Upgetting." London: 1850. 12mo.

Three cuts.

"The Foundation Stone: a Hymn." By S. Lushington, D.C.L. Newcastle:
1850. 4to.

One cut.

1851.

"Treasure Trove in Northumberland." Newcastle: 1851. 4to.

One cut.

"Catalogue of Works illustrated by Thomas and John Bewick." London:
J. G. Bell. 1851. 4to. and 8vo.

Several cuts.

"Slogans of the North of England." Newcastle: 1851. 4to.

One cut.

"Great Newes from Newcastle, 1640." London: 1851. 12mo.

One cut.

"Commission specially directed to the Earle of Huntingdon, 1592."
London: 1851. 12mo.

One cut.

"New Reading Made Easy." Alnwick (n. d.)

Title cut.

"Davison's (of Alnwick) Sale Catalogue." Newcastle (n. d.) 8vo. With
impressions from blocks sold.

1852.

"Inscription on a Tablet at Hexham." Newcastle: 1852. 4to.

One cut.

1854.

"Protest against Attainder of Sir John Fenwick." Newcastle: 1854. 4to.

Title cut.

1857.

"Local Records." By J. Latimer. Newcastle: 1857. 8vo.

Several cuts.

1858.

"Specimens of Early Wood Engraving." Newcastle: 1858. 4to.

Many cuts, the blocks in the possession of E. Clarendon, the publisher.

1860.

"Wood Engravings of Land and Water Birds." By Thomas Bewick. Newcastle: 1860. 4to.

"Catalogue of Thomas Bell Library Sale." Newcastle: 1860. Folio.

Several cuts.

1862.

"Specimens of Early Wood Engraving." Newcastle: 1862. 4to.

Several cuts.

"A Memoir of Thomas Bewick," written by himself. Embellished by numerous wood engravings designed and engraved by the Author for a work on British Fishes, and never before published. Newcastle: printed for Miss Jane Bewick. 1862.

Many hitherto unpublished cuts.

1864.

"Collection of Right Merrie Garlands." Newcastle: 1864.

One cut. Republished in 1870.

1865.

"Impression from Wood-blocks by Bewick." Newcastle: 1864. 4to.

Many cuts by Thomas from Hodgson's Collection.

"Newcastle in the Olden Time." Newcastle: 1865. Folio.

Four cuts.

1866.

"The Bewick Collector." By T. Hugo. London: 1866. 8vo.

Many cuts by Thomas and John Bewick.

1868.

"The Bewick Collector." By T. Hugo. A Supplement to the above. London: 1866. 8vo.

Many cuts by Thomas and John Bewick.

1870.

"Bewick's Woodcuts." Impressions of upwards of 2,000 wood-blocks.
Folio. London: 1870.

1871.

"Select Fables of Æsop and Others." Post 8vo and 4to. London: 1871.
See under 1820.

1875.

"The Natural History of Selbourne." By G. White. 1875. 8vo.
Cuts by Bewick and others.

"Our Summer Migrant." By J. E. Harting. London: 1875. 8vo.
Cuts by Bewick.

1878.

"The Parlour Menagerie." 1878. 8vo.
With cuts by Thomas Bewick.

"Tales, Poetry, and Fairy Tales." By W. Brown. London: 1878. 8vo.
Cuts by and after Thomas and John Bewick.

1879.

"Bewick's Select Fables of Æsop and others." Edinburgh: 1879. 4to.
Many cuts. (*See* under 1820.)

1880.

"Notes on Thomas Bewick," illustrating a Loan Collection of his Drawings
and Woodcuts. London: 1880. 8vo.
Two cuts.

* * In the compilation of this Catalogue the following works have been consulted:—"A Treatise on Wood Engraving," by John Jackson. London: 1839. "A Descriptive and Critical Catalogue of Works Illustrated by Thomas and John Bewick." London: J. G. Bell, 1851. "Memoir of Thomas Bewick, written by Himself." Newcastle and London: 1862. "The Bewick Collector: a Descriptive Catalogue of the Works of Thomas and John Bewick," by Thomas Hugo. London: Reeve & Co., 1866. "A Supplement" to the same, published in 1868.

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